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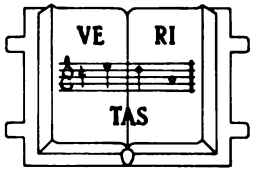

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JOHANNES WOLF.

Teil II:

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Leipzig

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1904.

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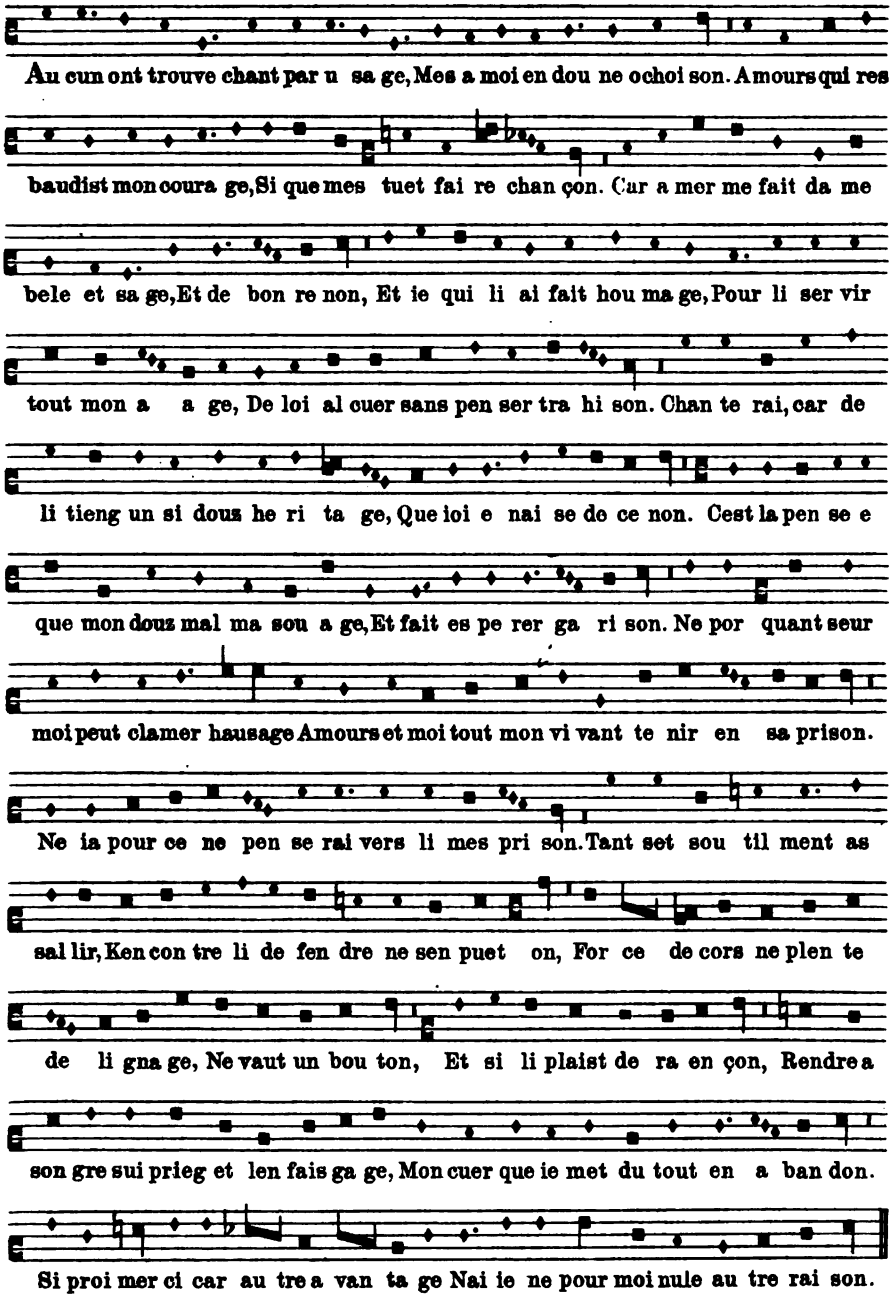

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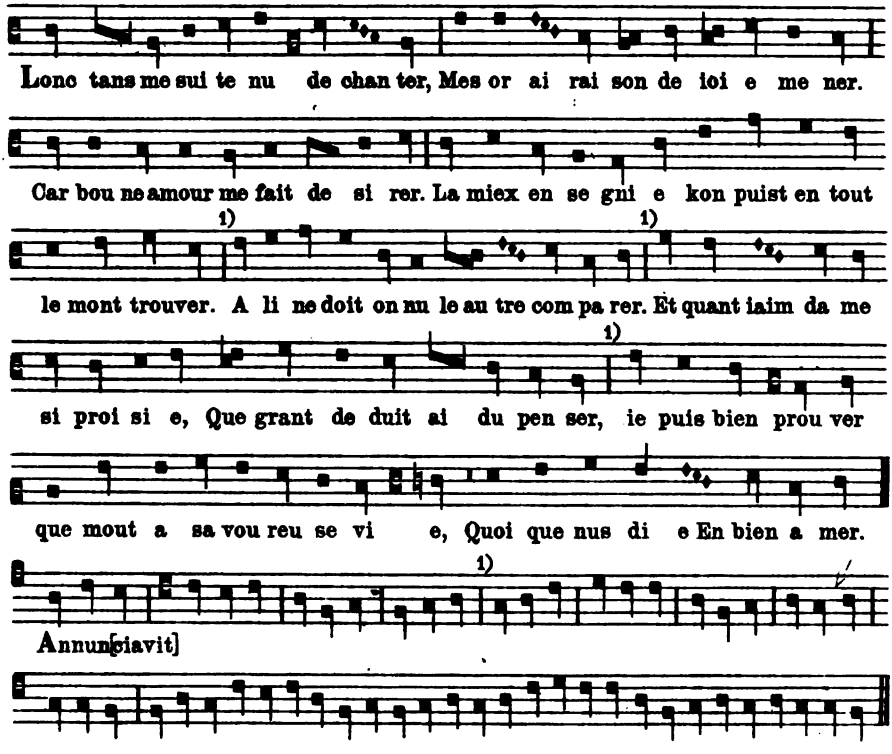

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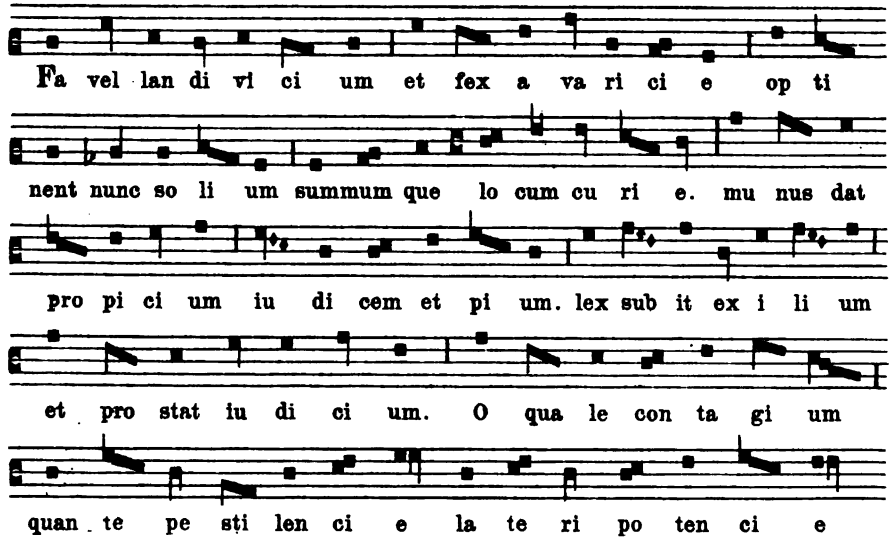

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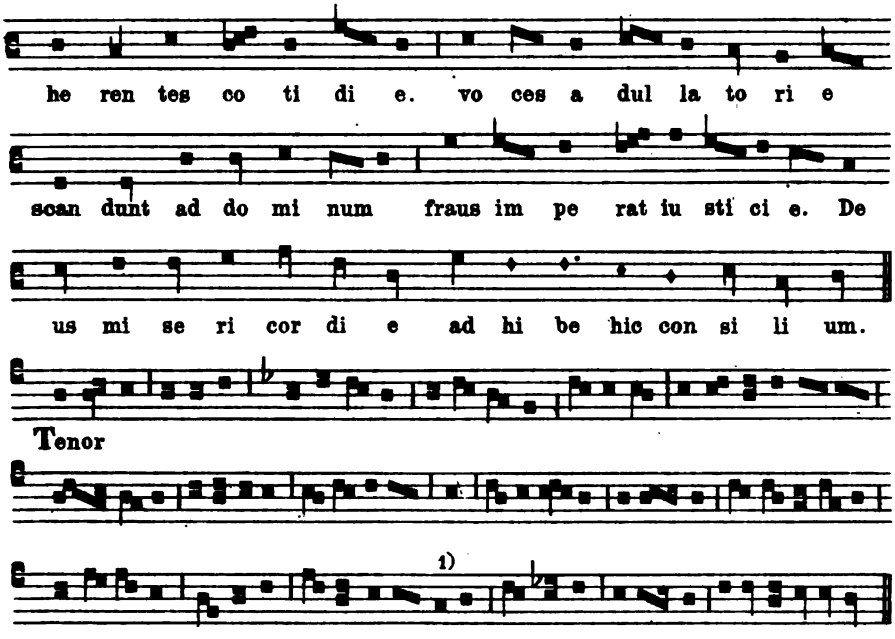

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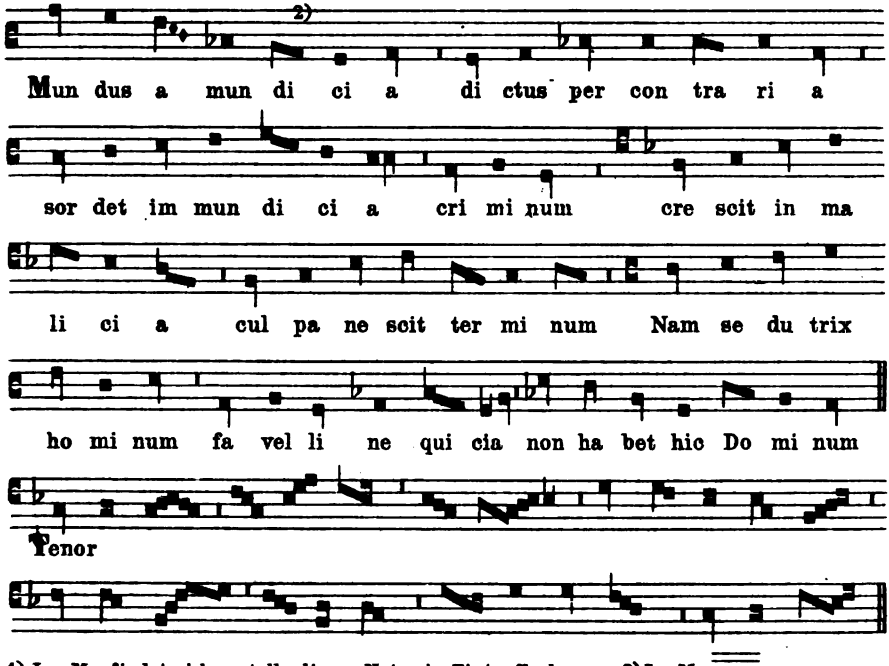

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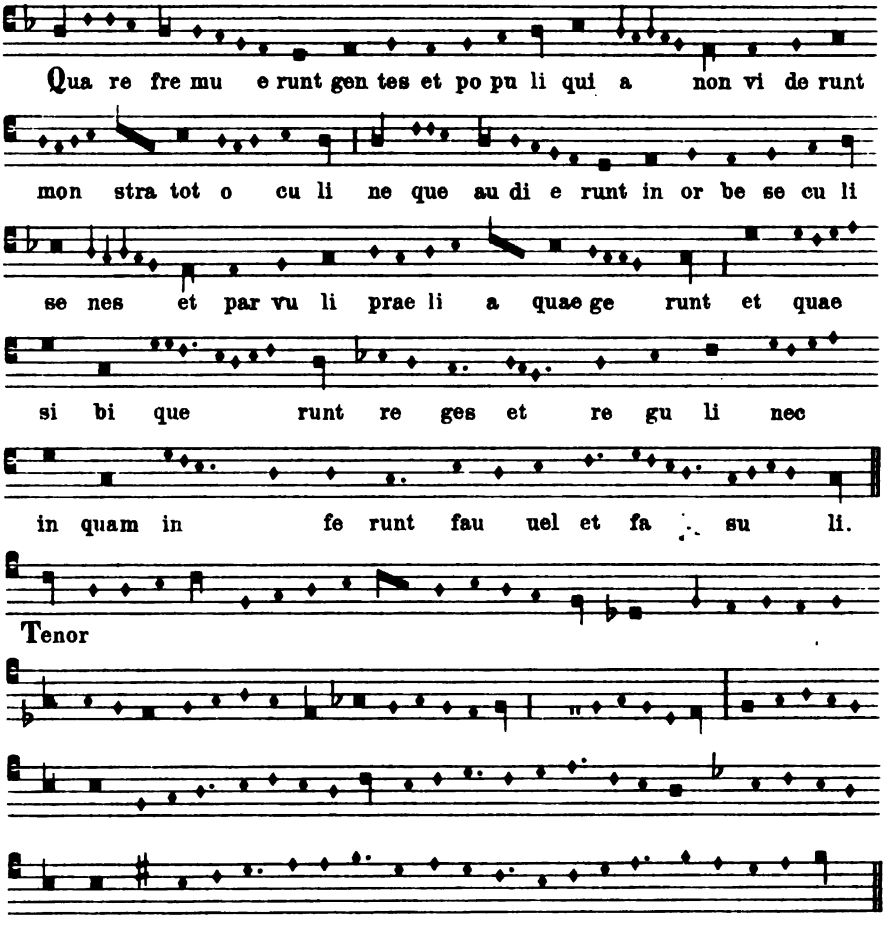

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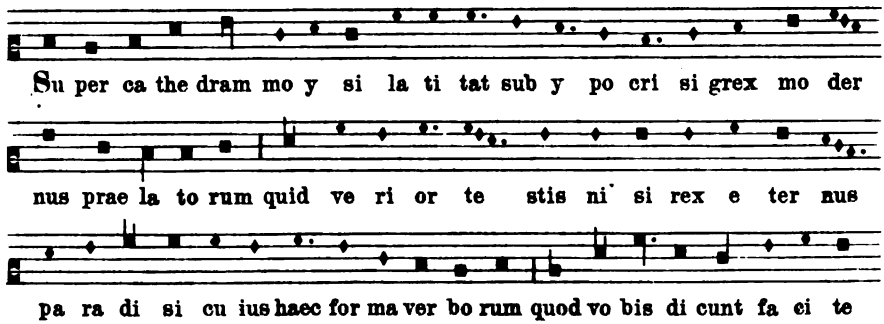

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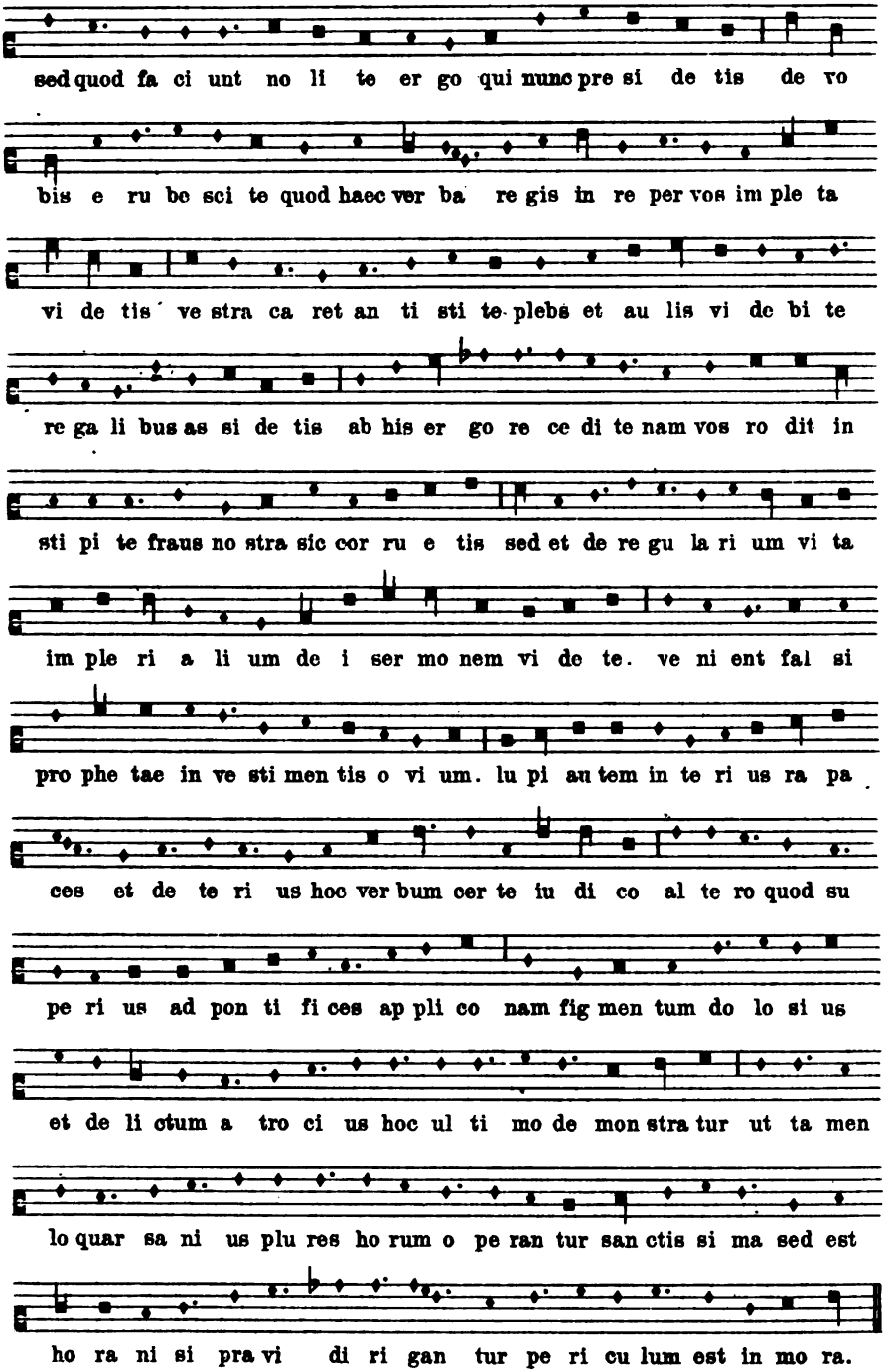

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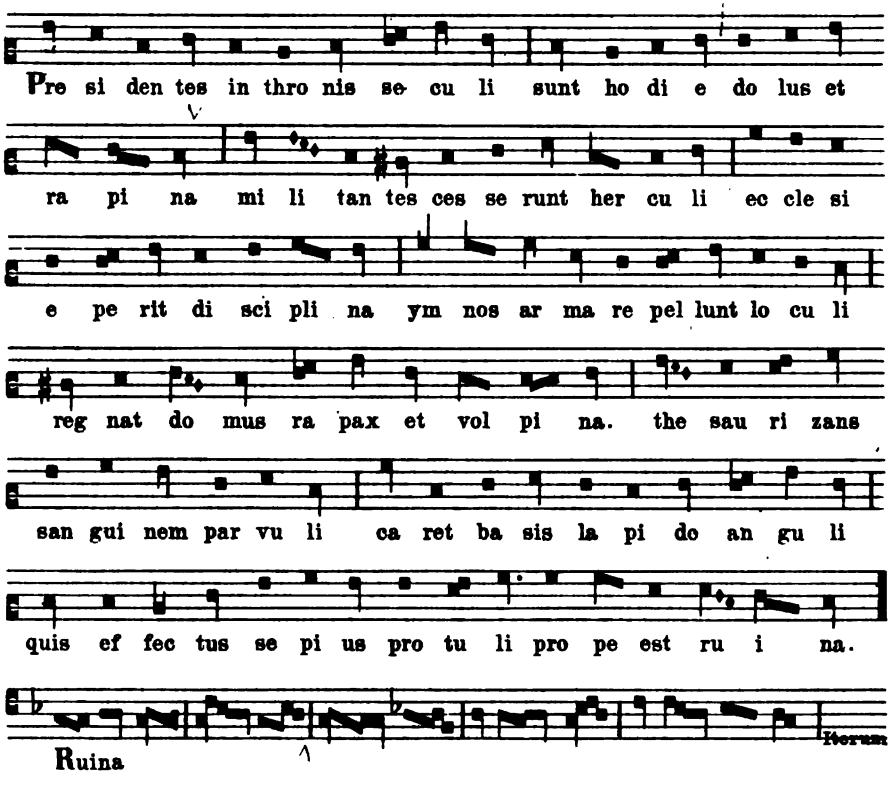

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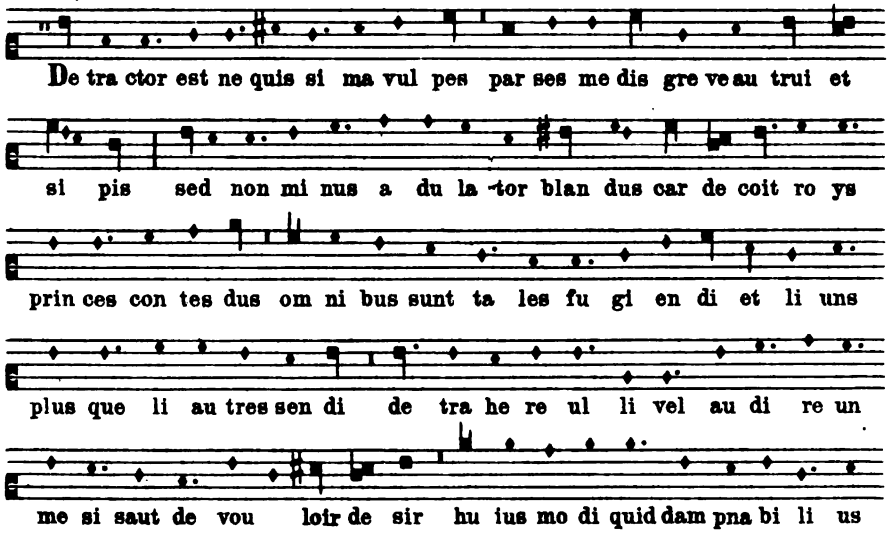

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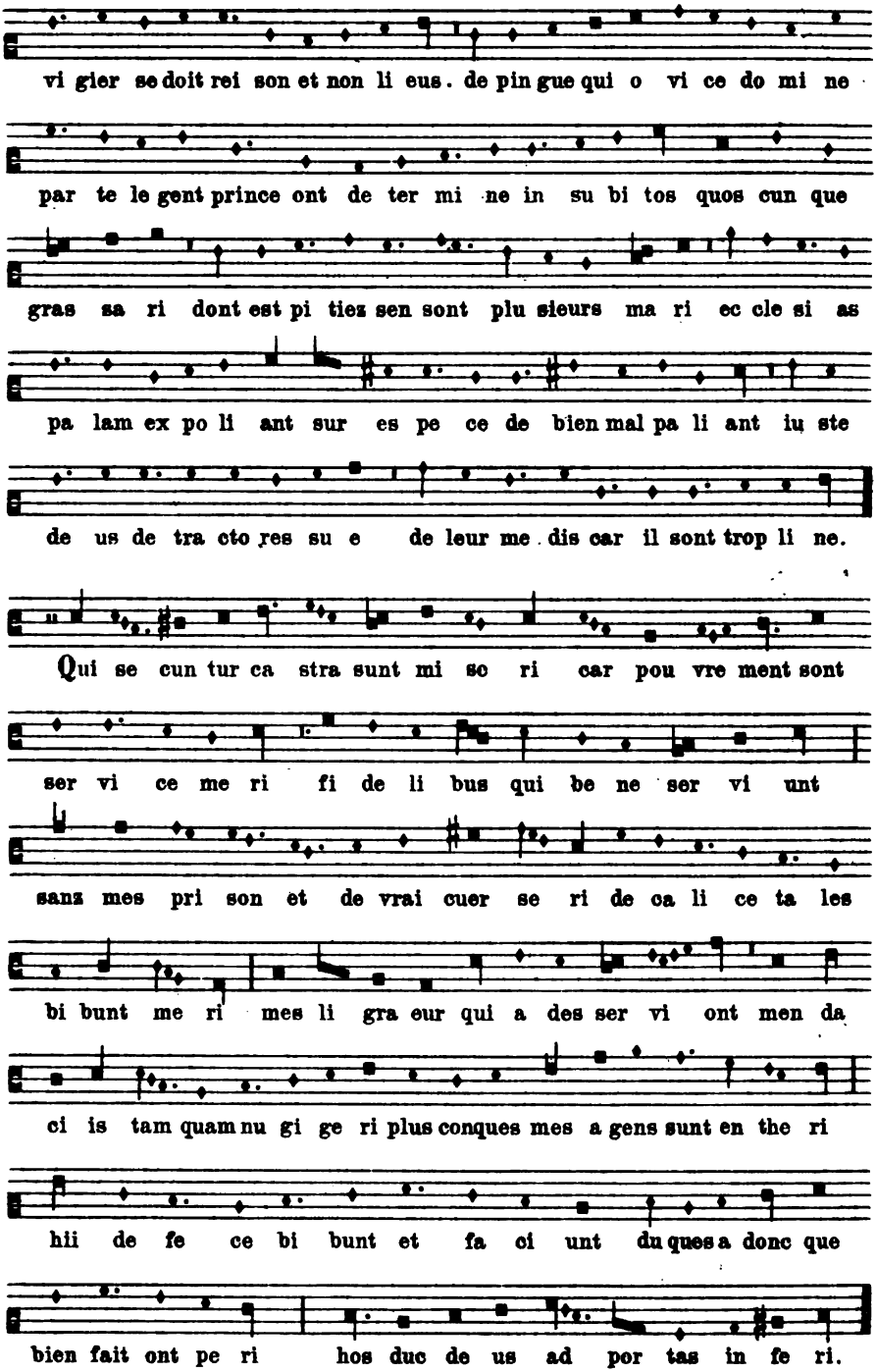

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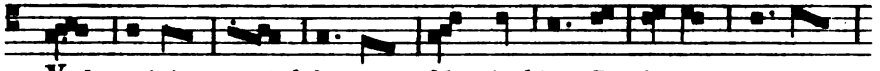

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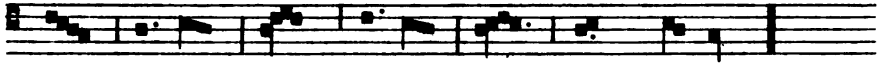

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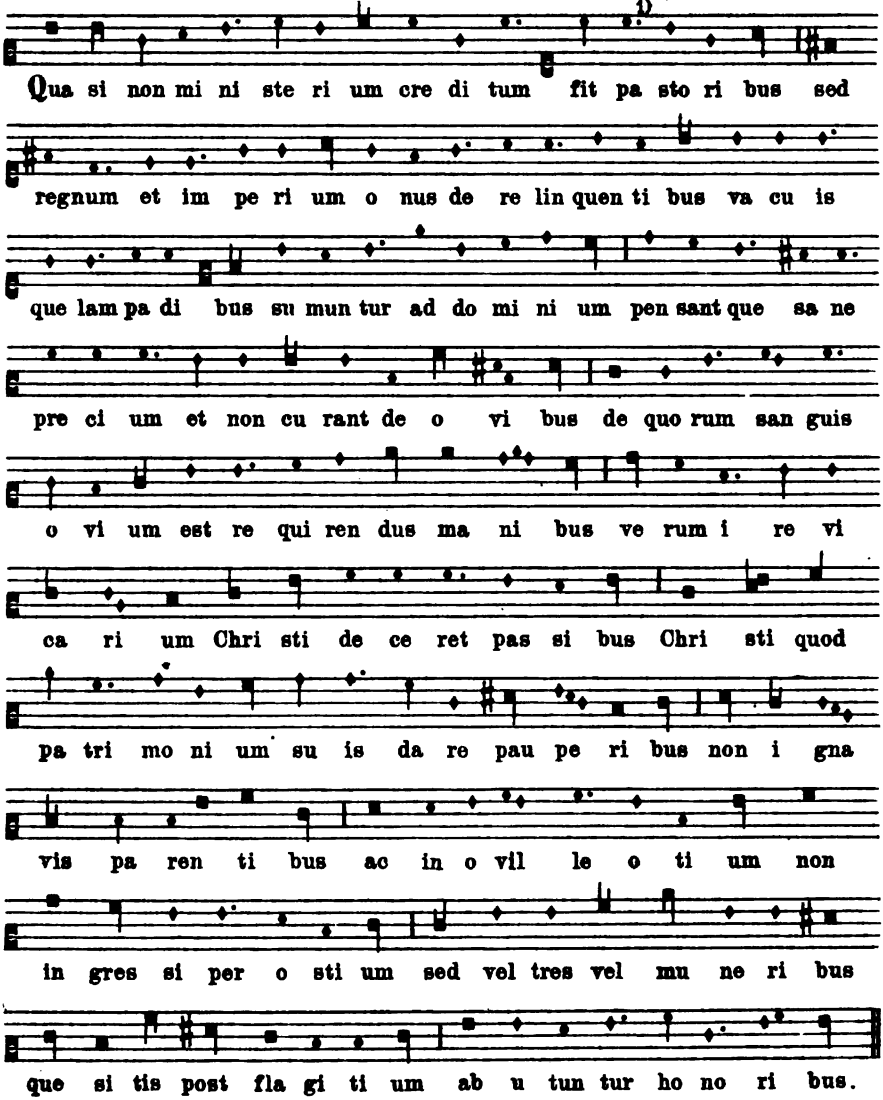

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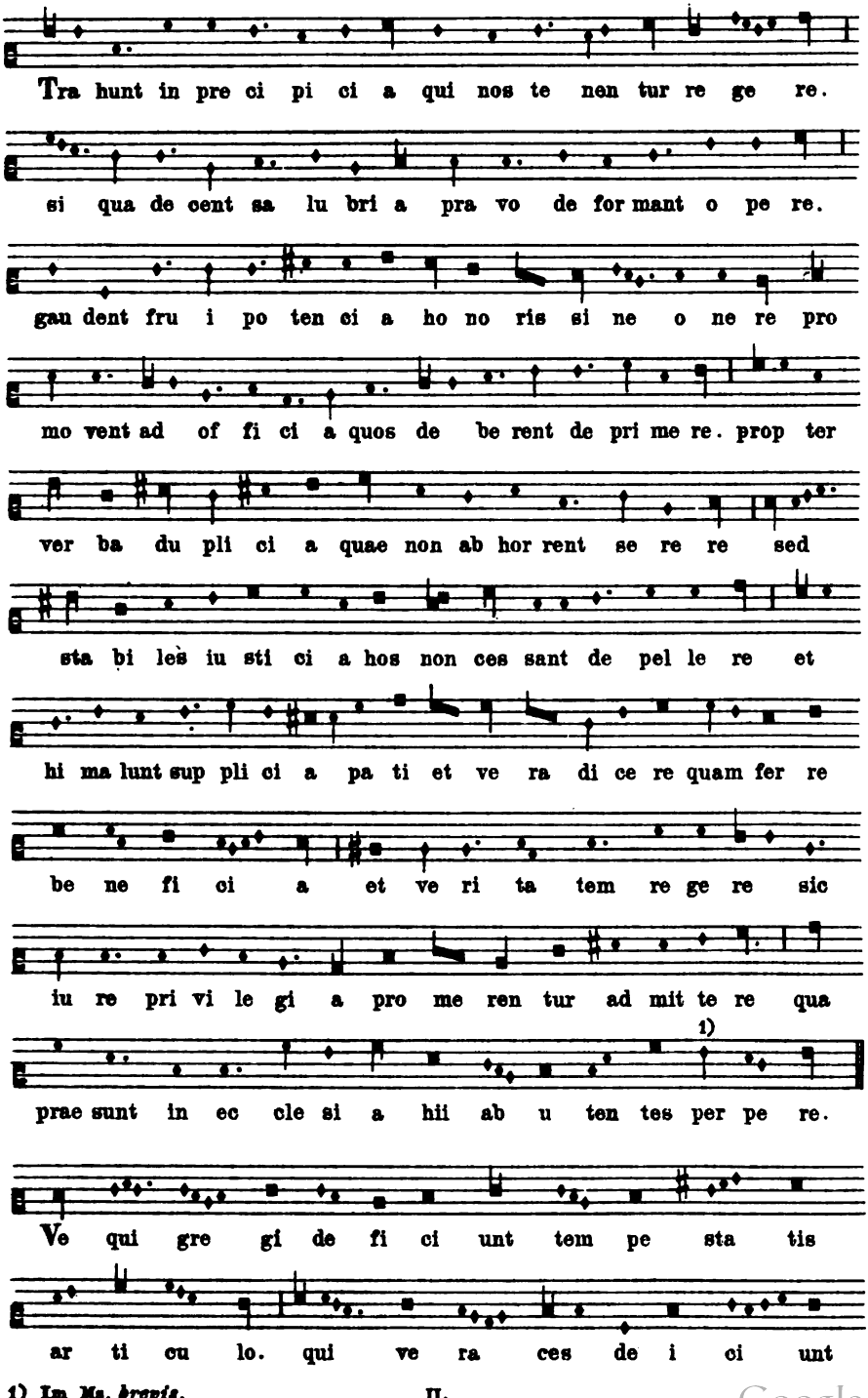

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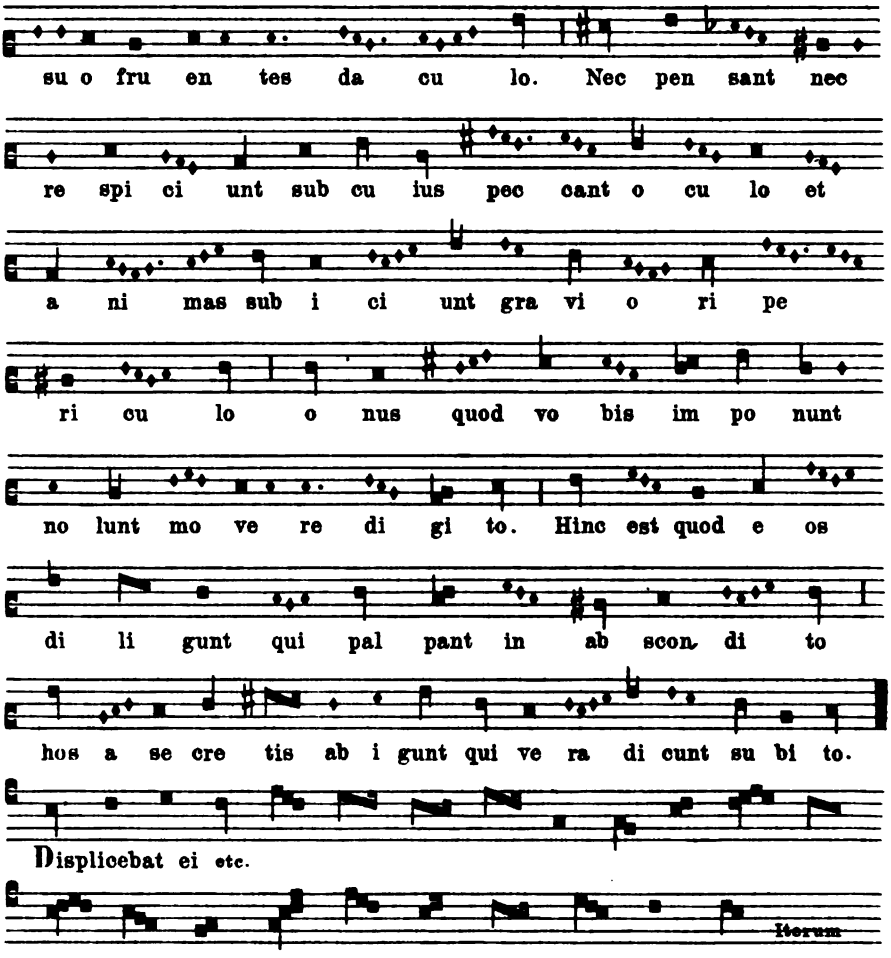

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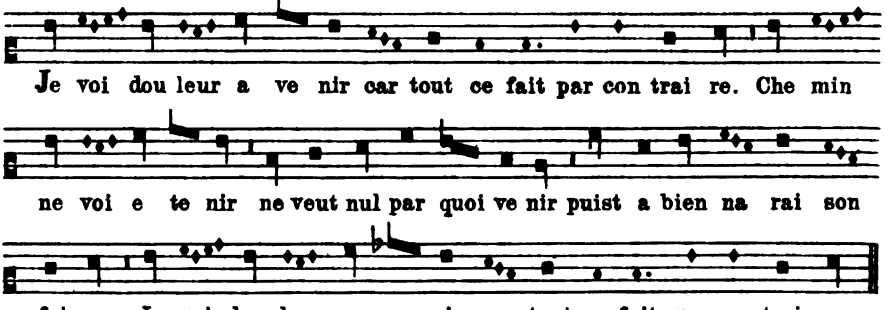

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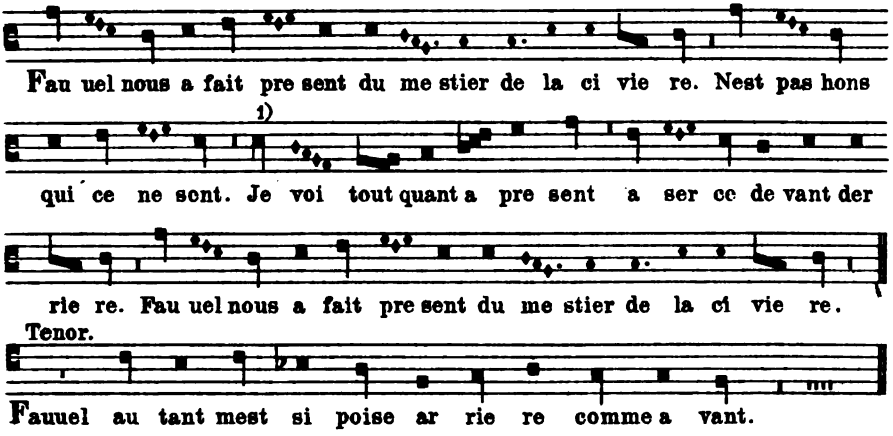
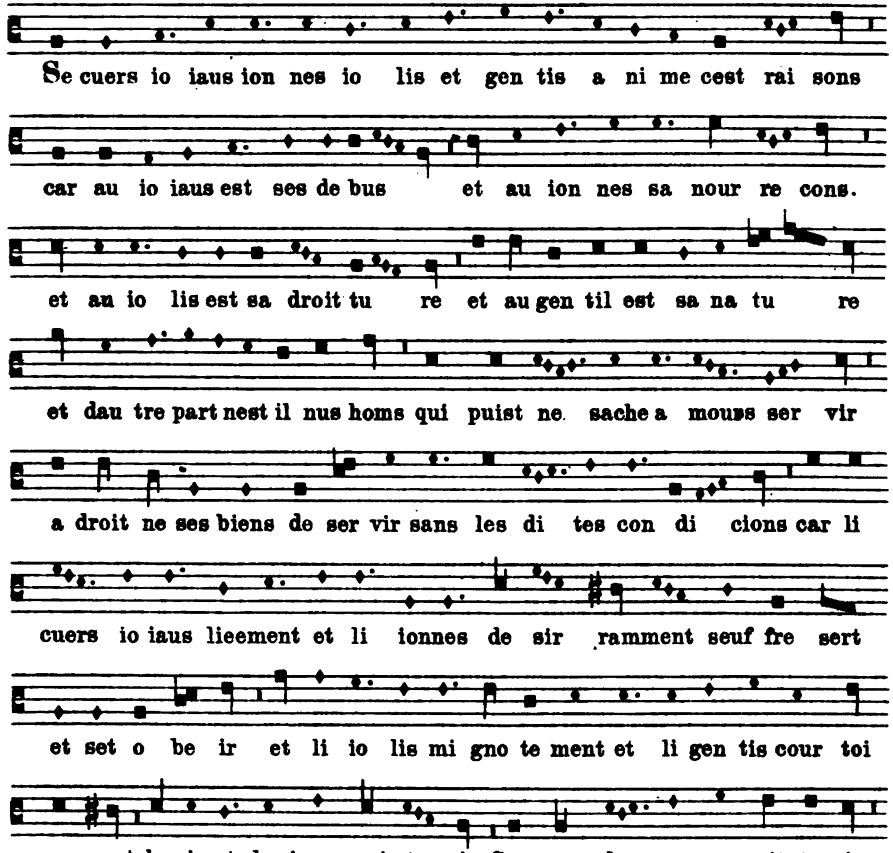


IX.

Aus dem »Roman de Fauvel«. Paris, Bibl. Nat. f. fr. 146.



1) Im Ms. *e*.

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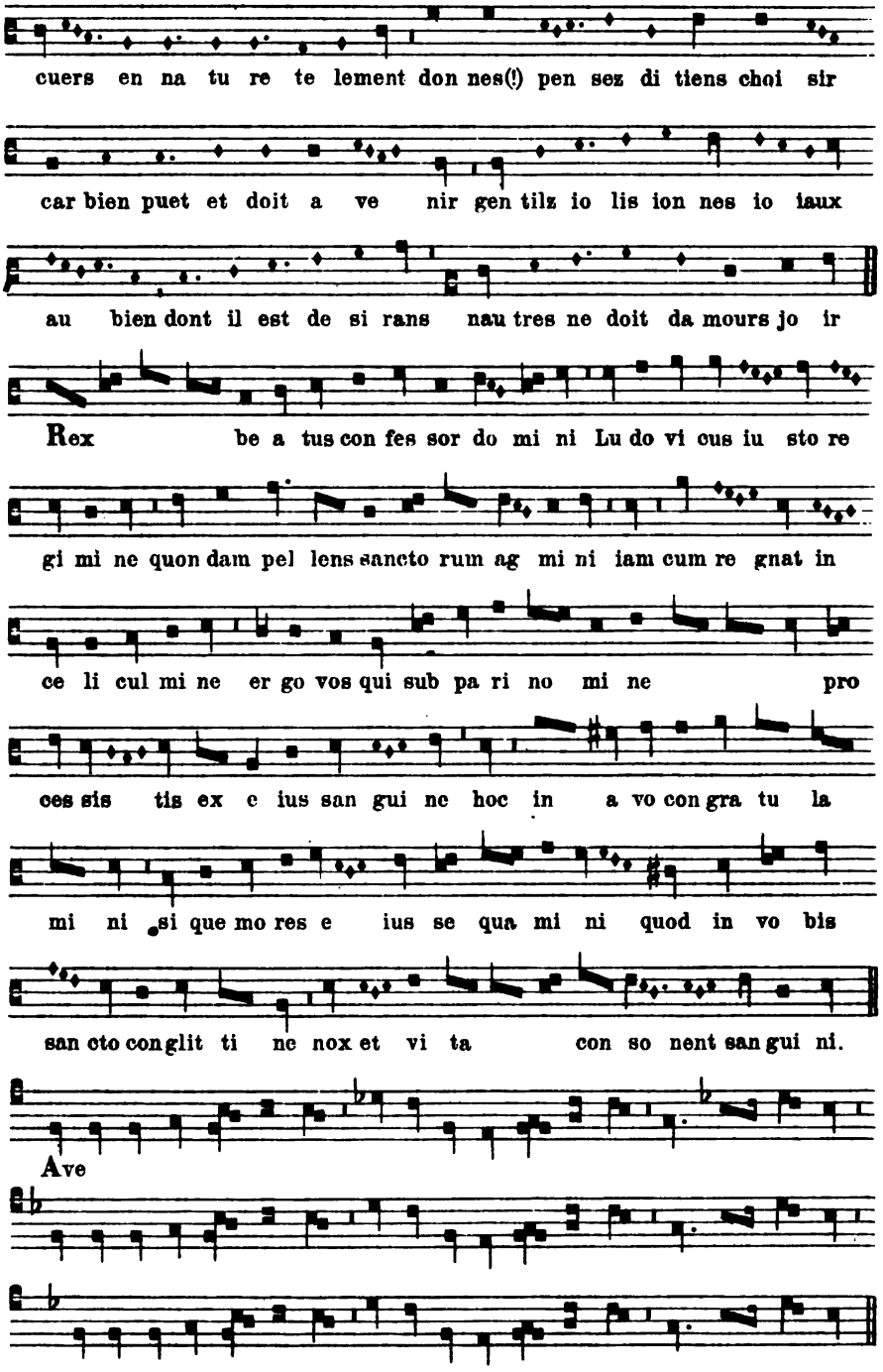

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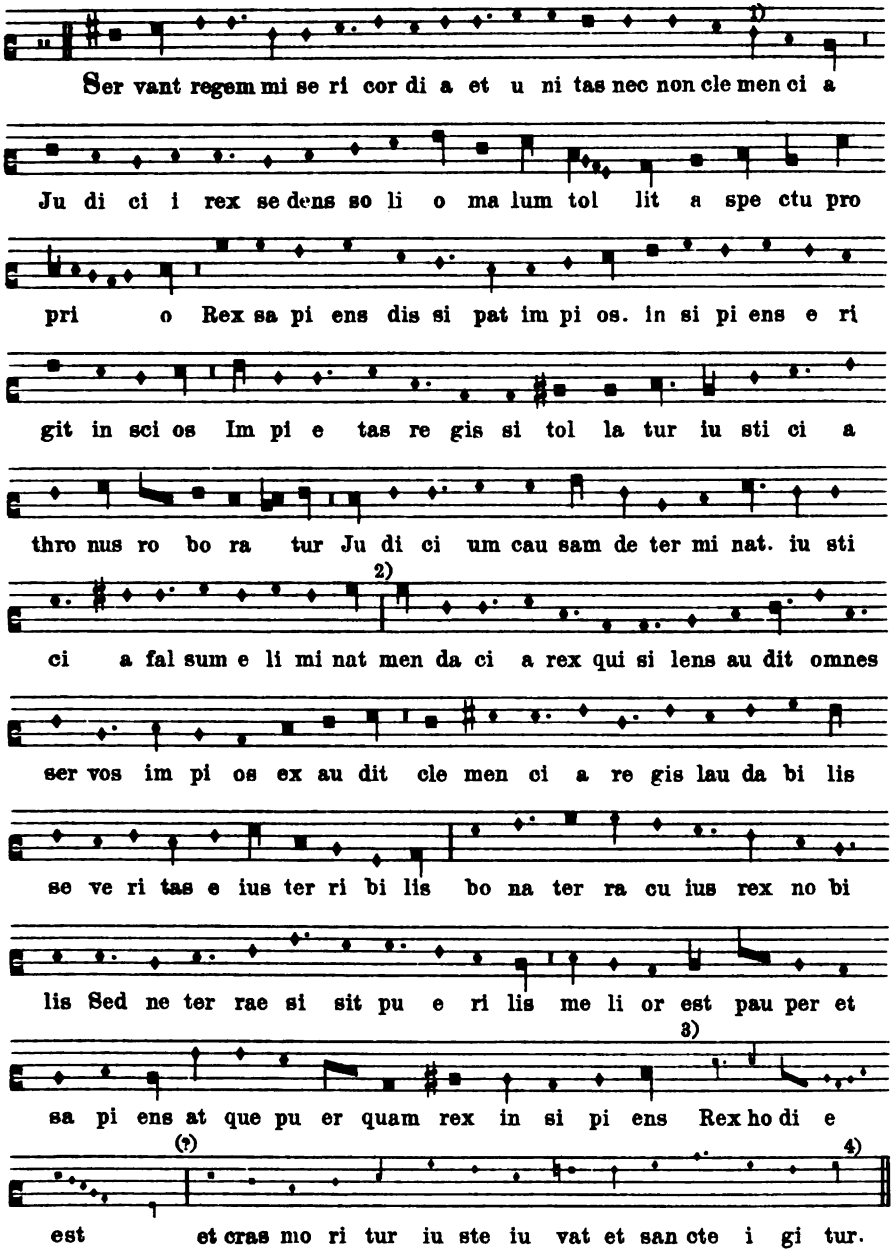
X.

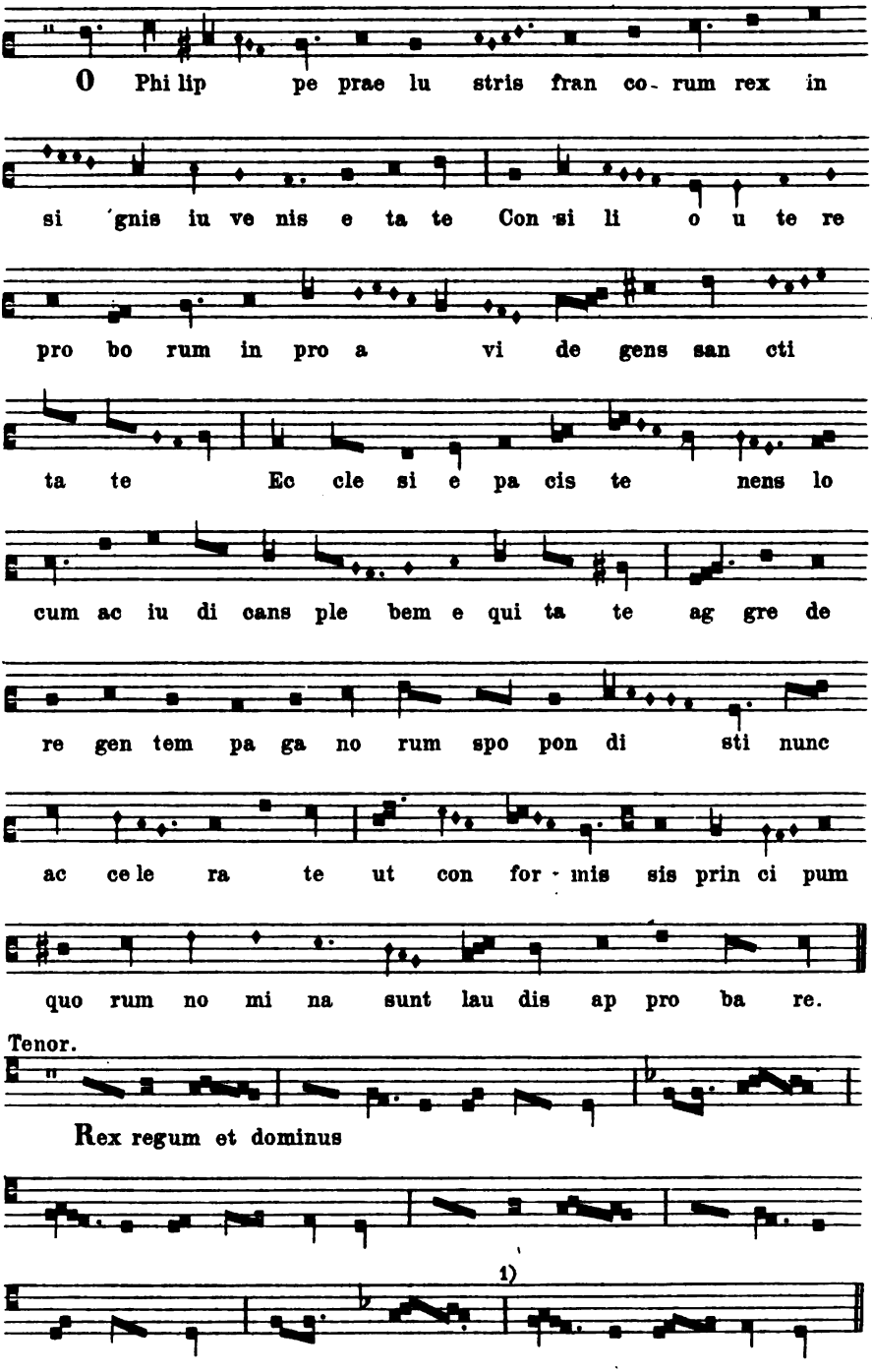
Pour phelippes qui regne ores
Ci metreiz ce motet onquores.

Aus dem »Roman de Fauvel«. Paris, Bibl. Nat. f. fr. 146.



1) Im Ms. ungestrichen. 2) Im Ms. brevis-Pause. 3) Im Ms. longa imperfecta Pause.
4) Die mit kleineren Noten gestochene Notenreihe ist ergänzt nach Ms. Bibl. Nat. f. fr. 571 fol. 144r Ihre Kopie verdanke ich den Herren J. Ecorcheville und E. de Solenière in Paris.

Digitized by Google



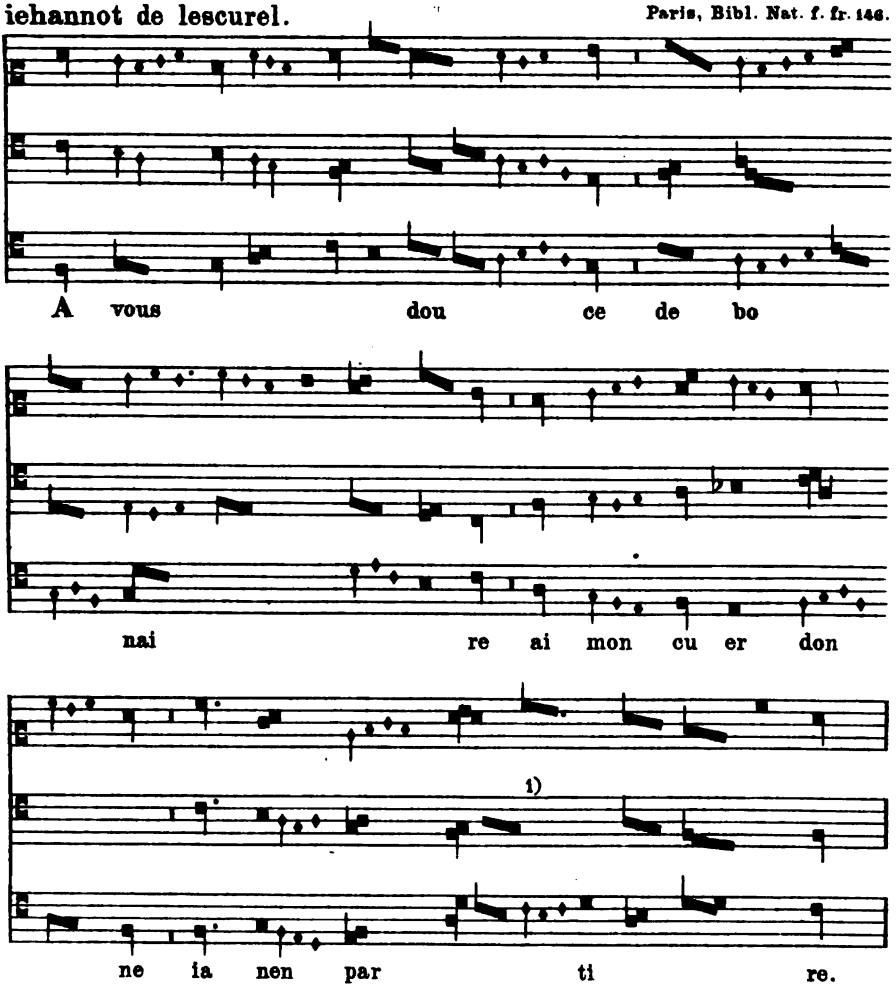
1) Im Ms. nur durch 2 Spatien.

Digitized by Google

XI.

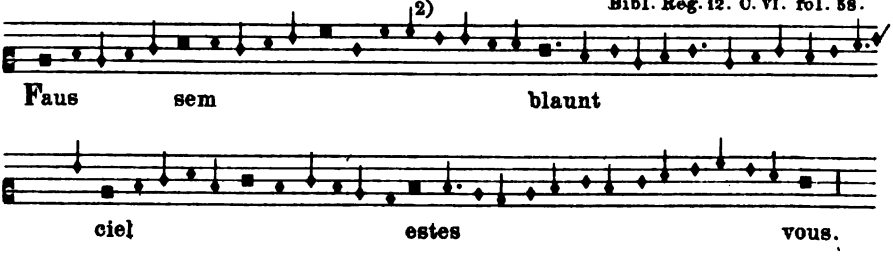
iehannot de lescurel.

Paris, Bibl. Nat. f. fr. 146.



XII.

London, British Museum, Bibl. Reg. 12. C. VI. fol. 58.



1) Im Ms.

2) Im Ms. *semibrevis.*

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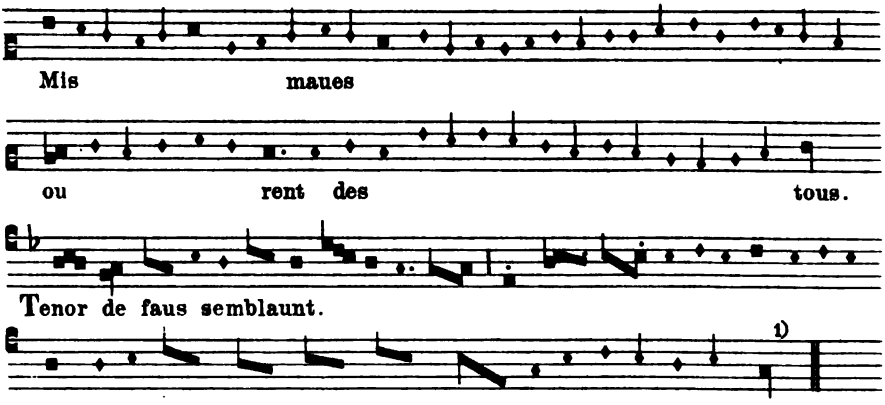
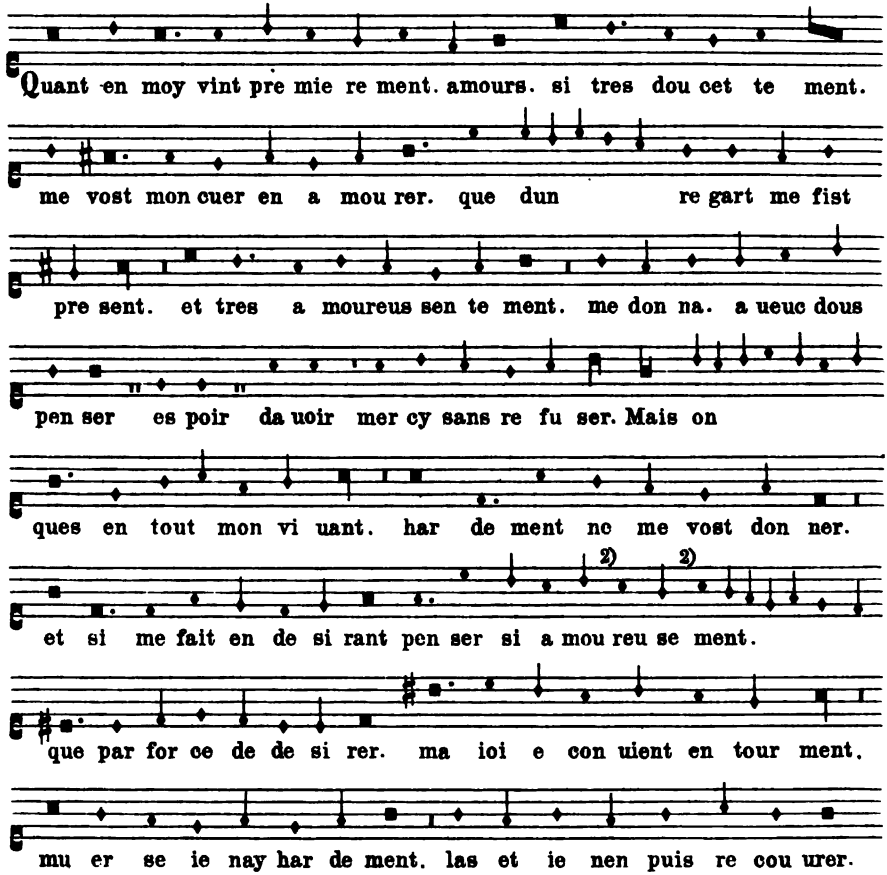


XIII.

Motette von Guillaume de Machaut. Paris, Bibl. Nat. f. fr. 22546.



1) Im Ms. *f.* 2) Im Ms. *semibrevis.*

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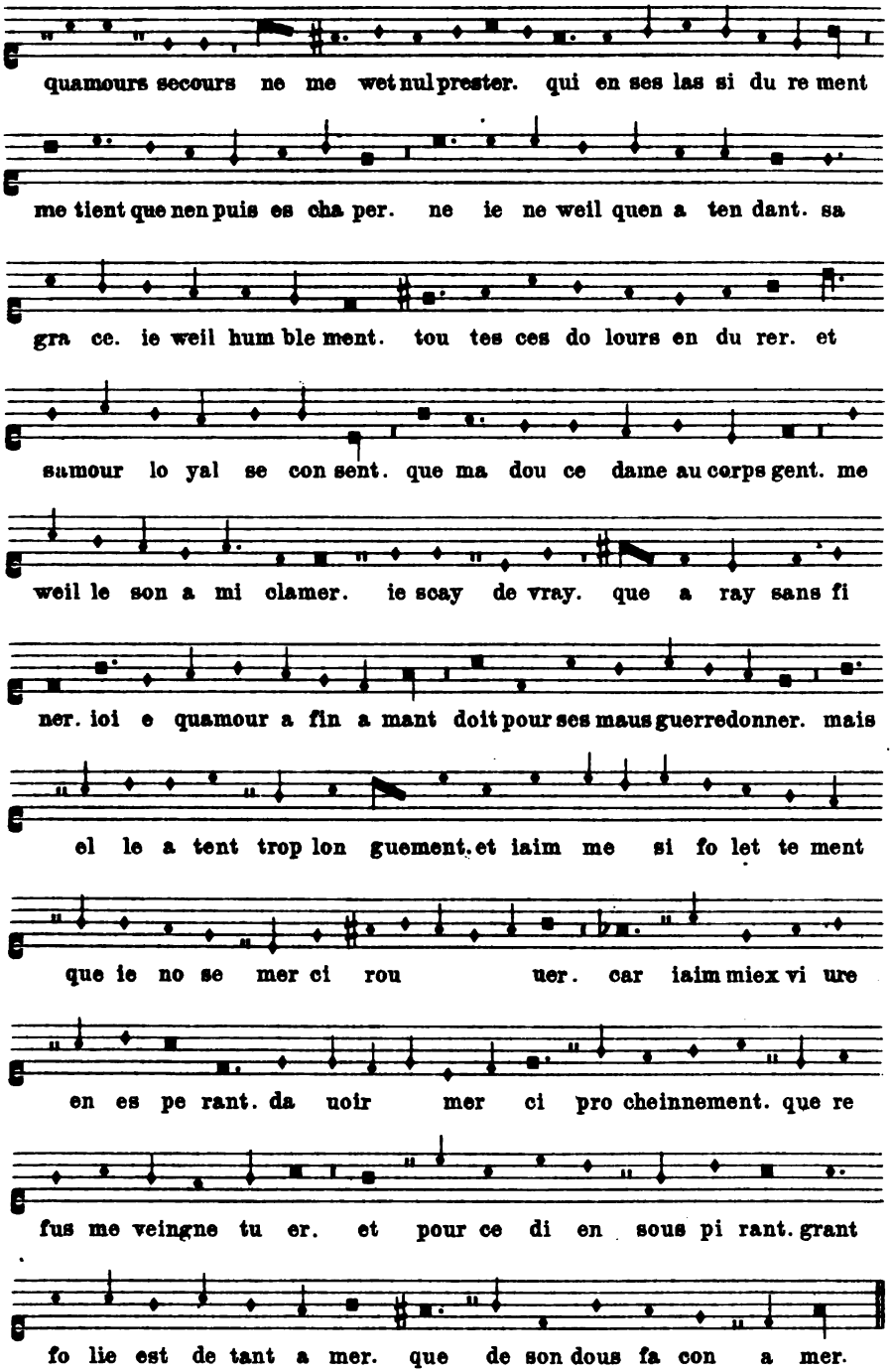

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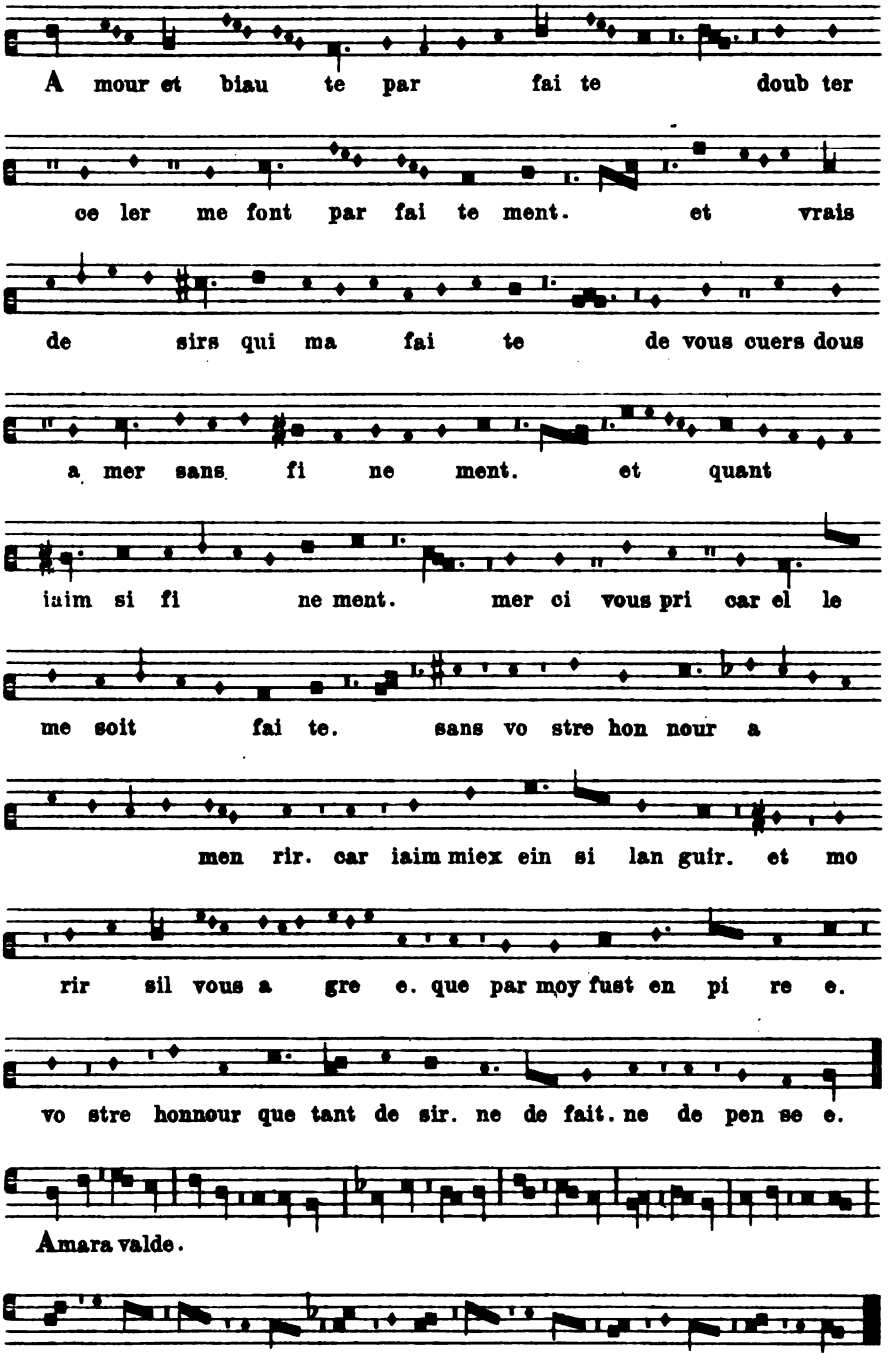
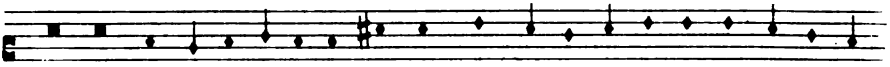


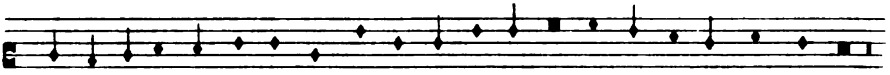
Digitized by Google

XIV.

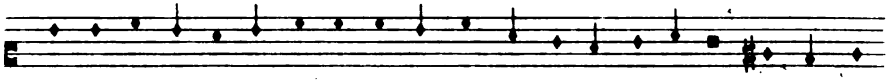
Motette von Guillaume de Machaut. Paris, Bibl. Nat. f. fr. 22546.



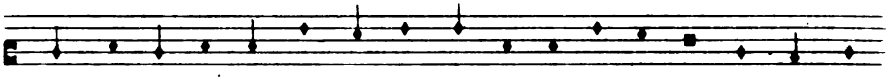
He mors com tu es ha i e de moy. quant tu as ra ui e. ma ioi e. ma



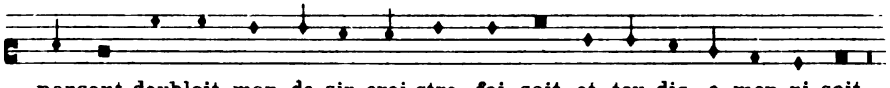
dru e ri e. mon so las. par qui ie sui ein si mas. et mis de si haut si bas.



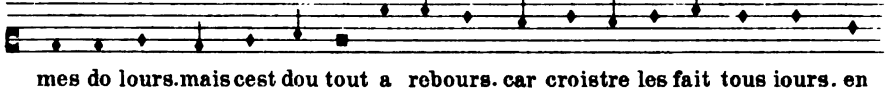
et ne me po uies pas as saillir lax miex a mas se mo rir. qua uoir si



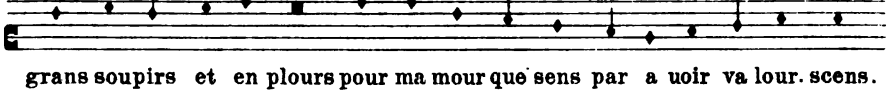
grief sou ue nir. qui mout souuent res io ir. me so loit ma mour en



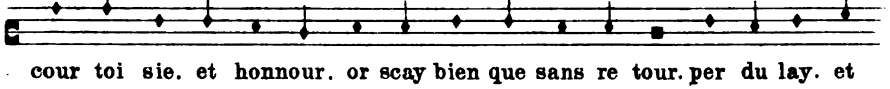
pensant doubloit. mon de sir croi stre fai soit et tou dis a men ni soit.



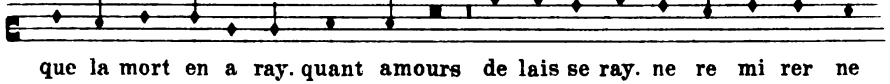
mes do lours. mais cest dou tout a rebours. car croistre les fait tous iours. en



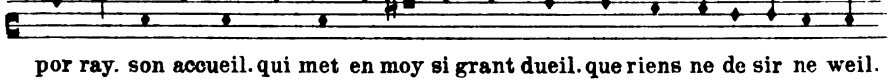
grans soupirs et en plours pour ma mour que sens par a uoir va lour. scens.



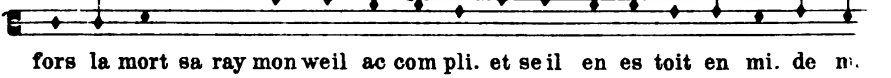
cour toi sie. et honnour. or scay bien que sans re tour. per du lay. et



que la mort en a ray. quant amours de lais se ray. ne re mi rer ne



por ray. son accueil. qui met en moy si grant dueil. que riens ne de sir ne weil.



fors la mort sa ray mon weil ac com pli. et se il en es toit en mi. de m.

1) Im Ms. *semibrevis*.

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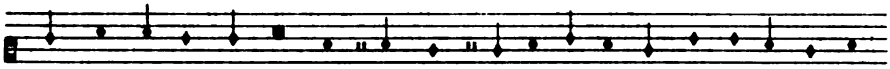
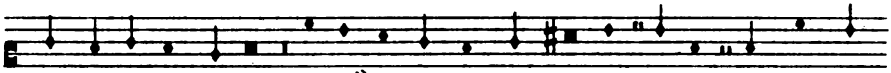
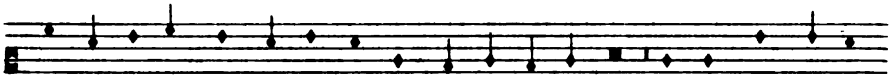
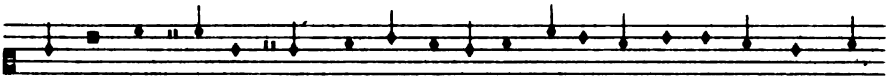
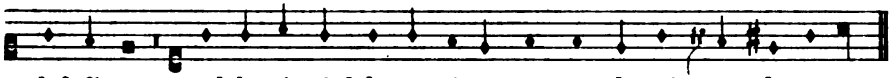
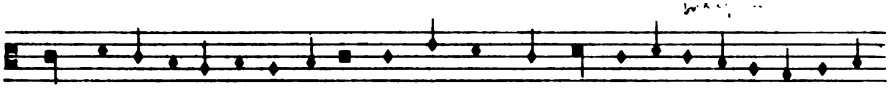

mort ou de mer ci. dou tout me troie en ou bli. ma vi e. car en

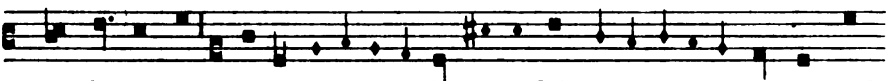

moy ioi e nest mi e. et on[1] dit ie nen doubt mi e. qui bien aimme a

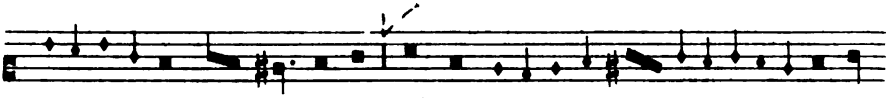

tart ou bli e. bien loctroy. et pour ce quil a loctroy. damours. soit sa ges

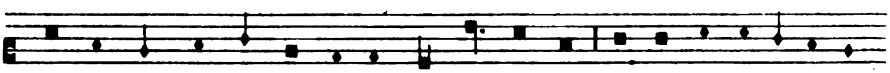

de soy. et si ser ue en bon ne foy sans fo li e. car il nest pour voir

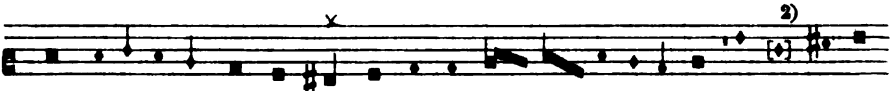

laf fi e. nul le si grief de par ti e. com cest da mi et da mi e.


Fine a mour qui me vint na urer. au cuer. ma fait


grant des rai son quant el le ne vo loit sa ner mon mal.


en temps et en saison. mais tant me fait en sa prison.


les tres gries peinnes en du rer. car des or mais re con for ter. ne me


puet. fors que nui re non. car for tu ne ma ga ri son ma tol lu

pour moy plus gre uer. he las or me puis de men ter.

1) Im Ms. *or*. 2) *e* konjiciert.

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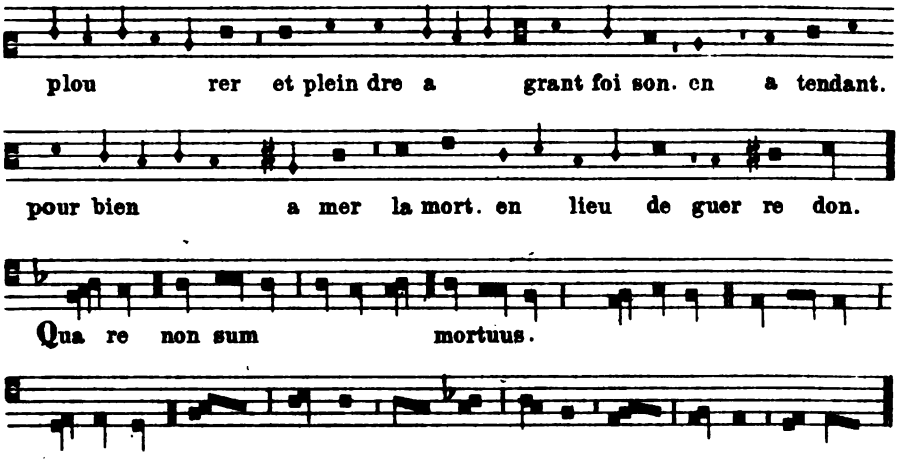
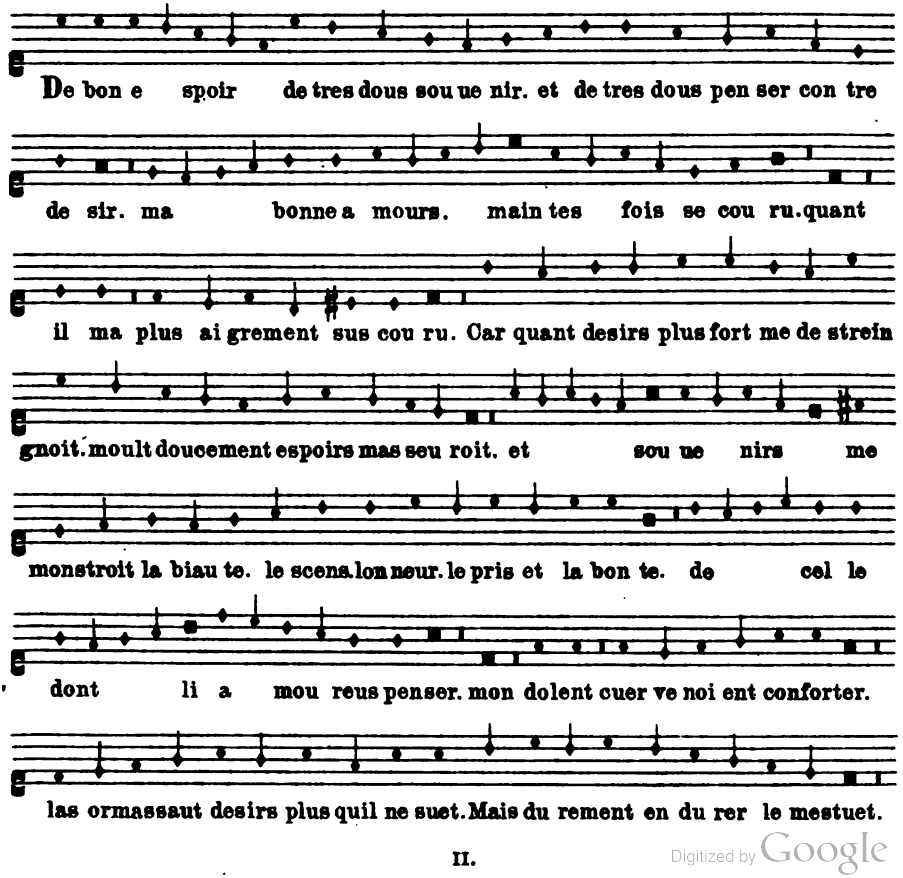


XV.

Motette von Guillaume de Machaut. Paris, Bibl. Nat. f. fr. 22546.



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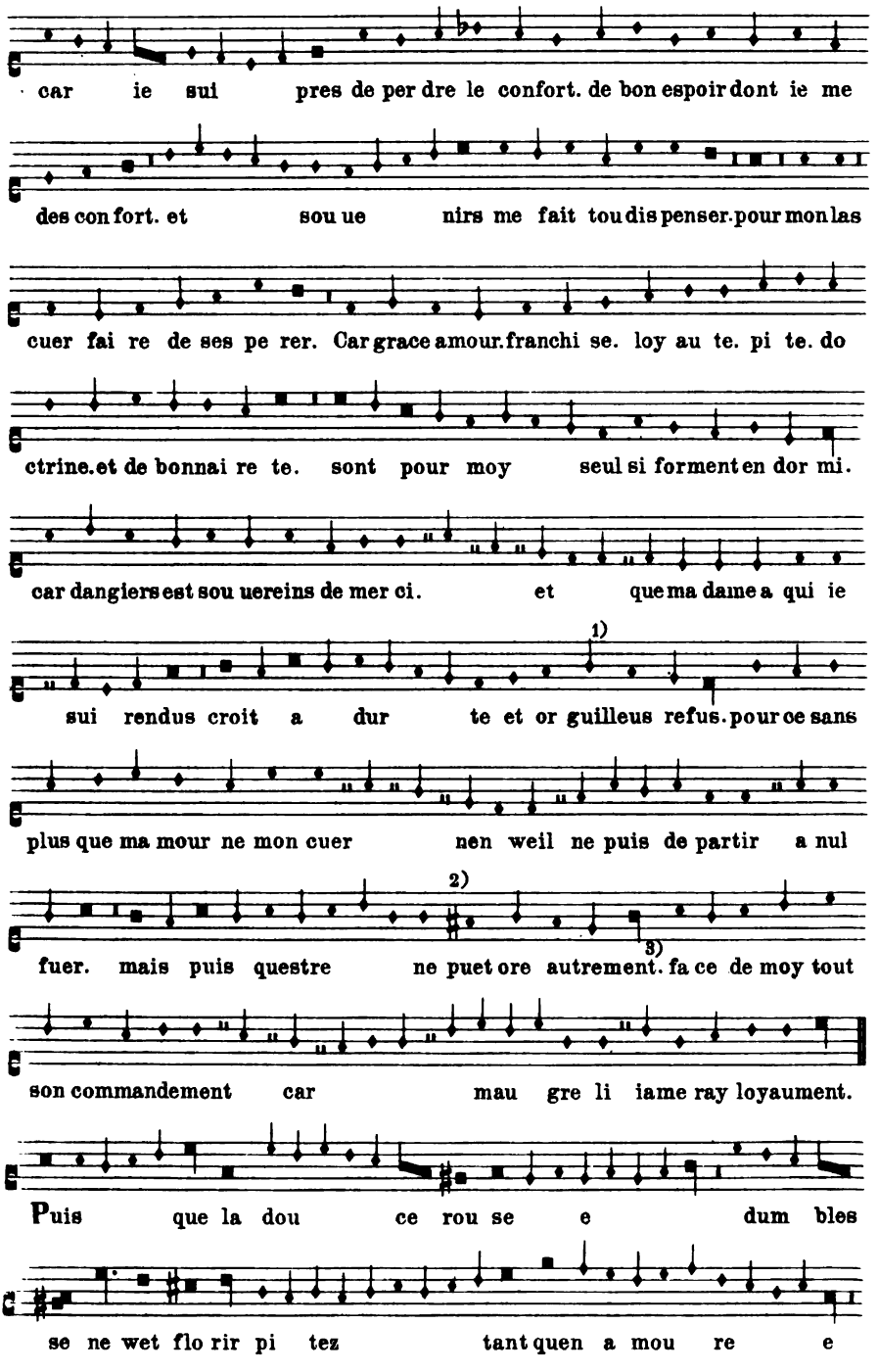

1) Im Ms. *semibrevis*. 2) Kreuz im Ms. einen Zwischenraum höher. 3) *a* fehlt im Ms.

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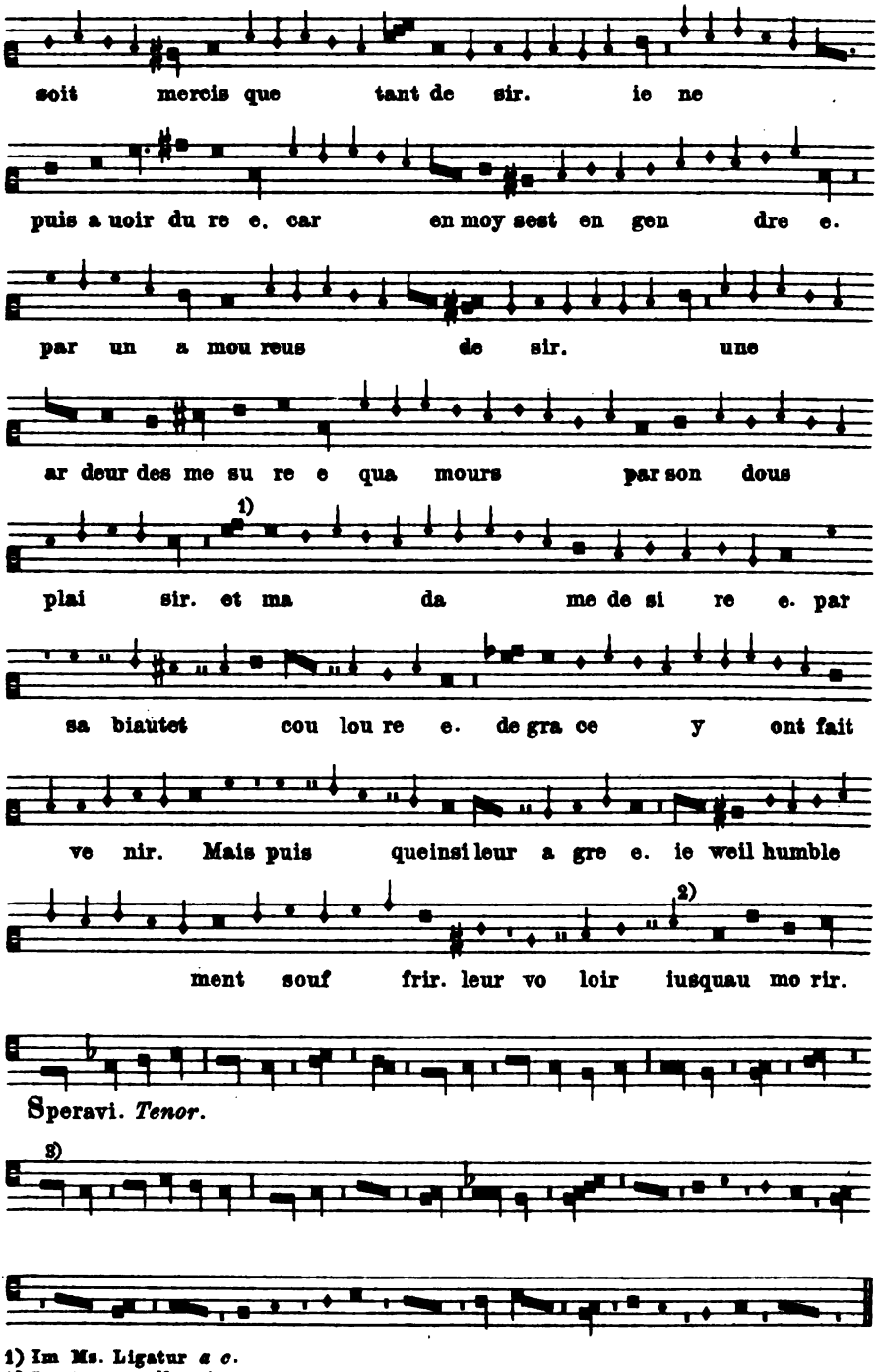

1) Im Ms. Ligatur *a c*.
2) Im Ms. *semibrevis*.
3) Im Ms. *longa*.

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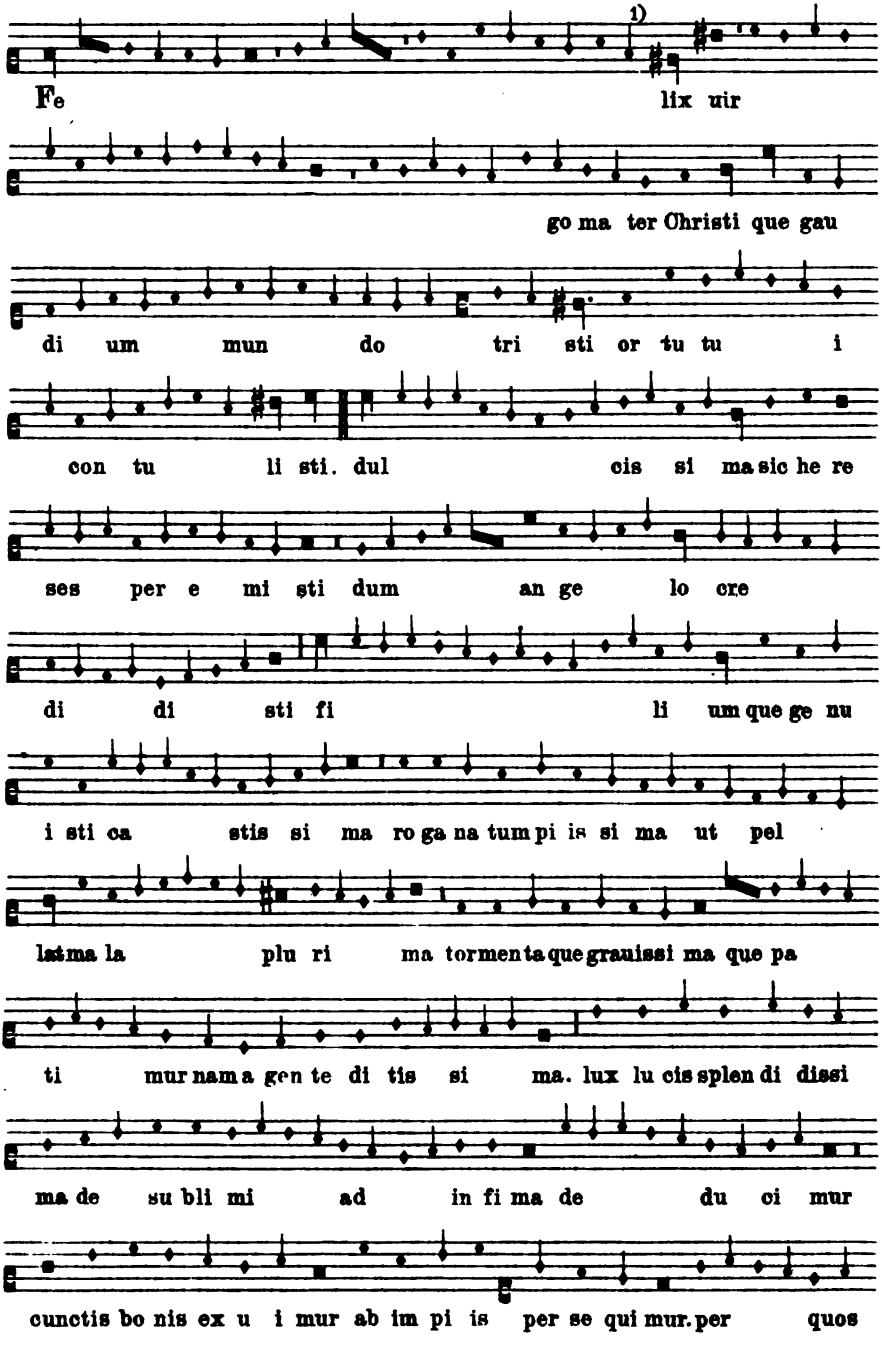
XVI.

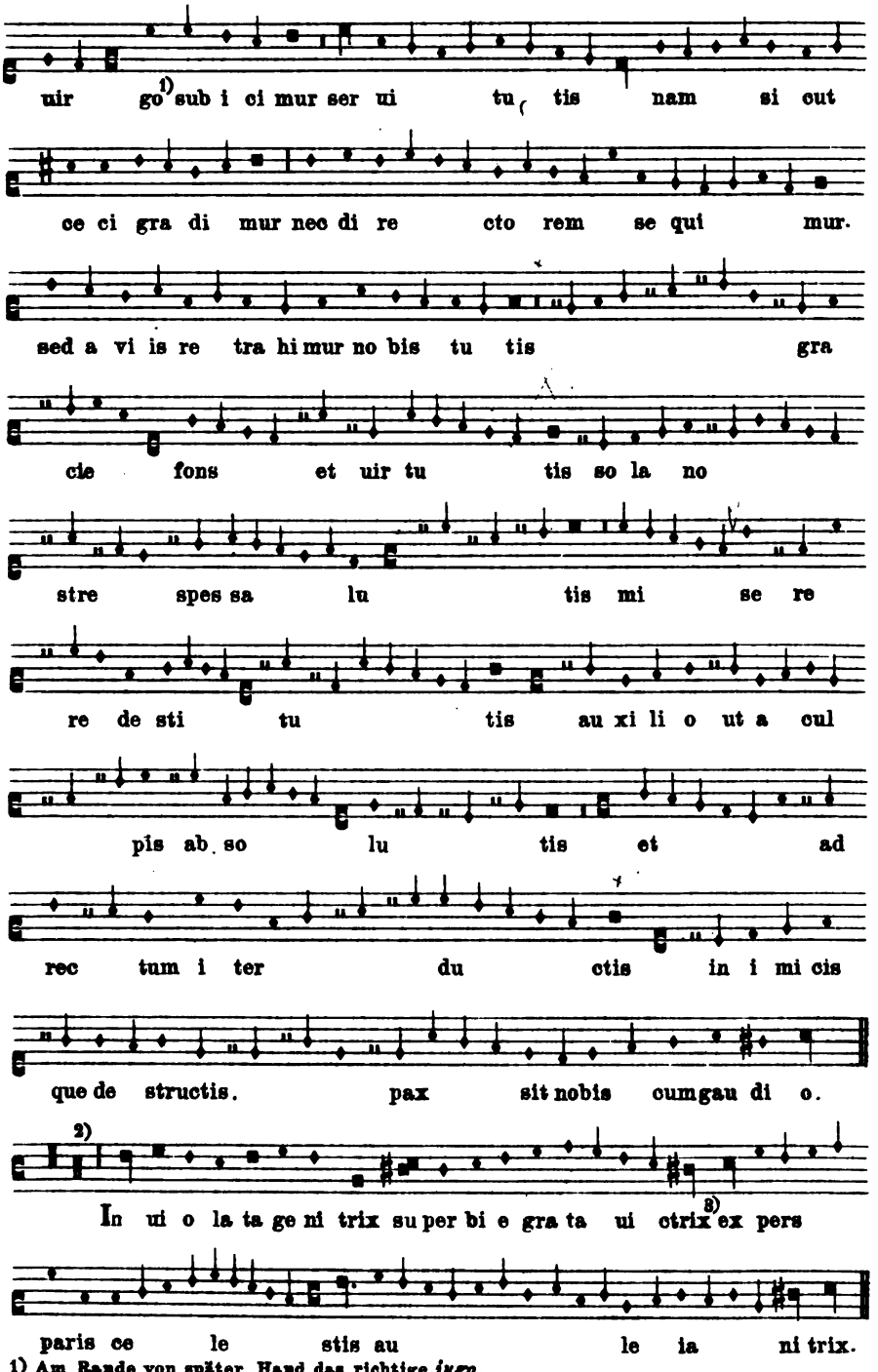
Motette von Guillaume de Machaut.

Paris, Bibl. Nat. f. fr. 22546



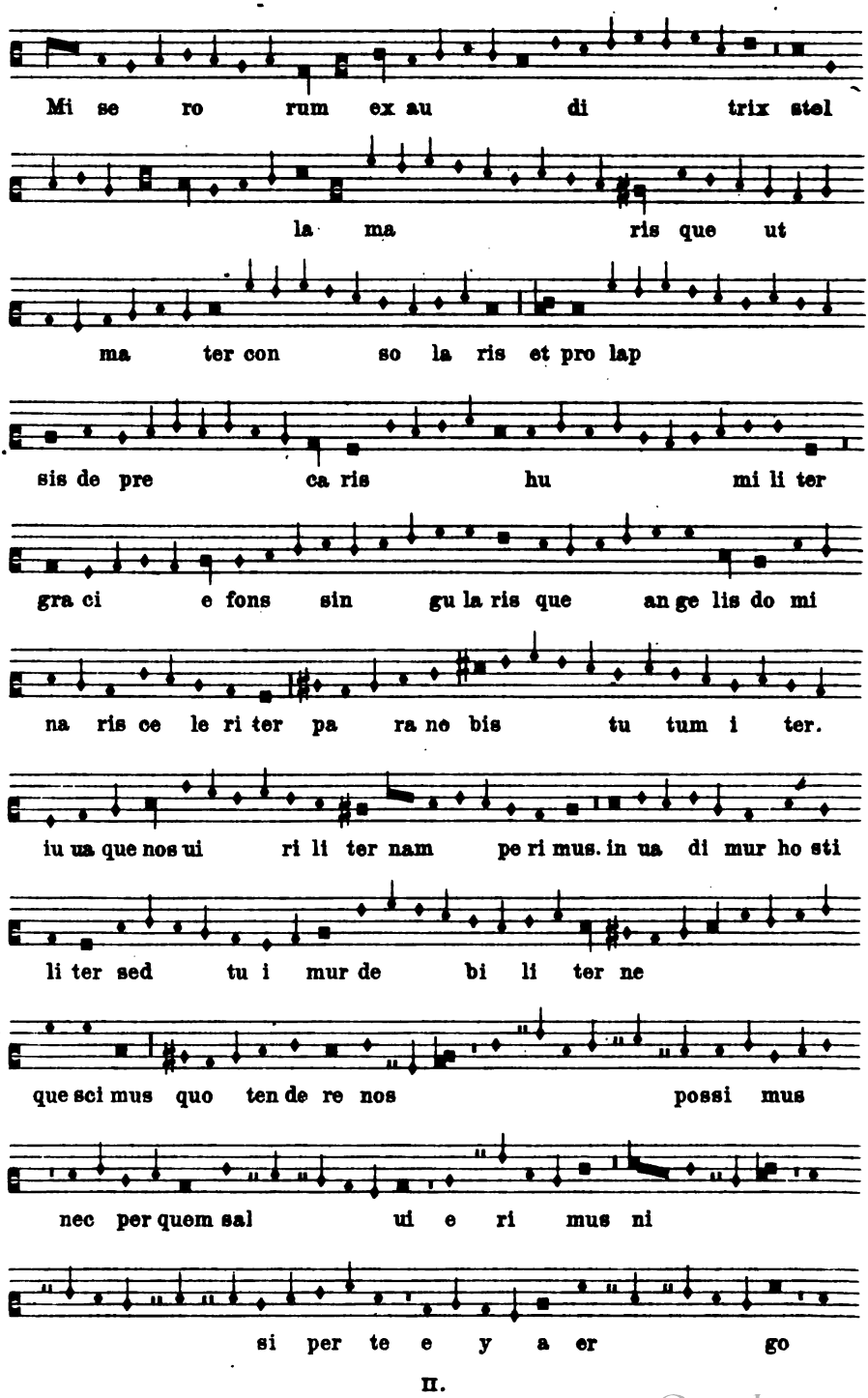
1) Im Ms. *semibrevis.*

Digitized by Google



1) Am Rande von später Hand das richtige *jugo*.
2) Im Ms reichen die Strichpaare durch 3 Spatien.
3) Im Ms. *uictris*.

Digitized by Google



II.

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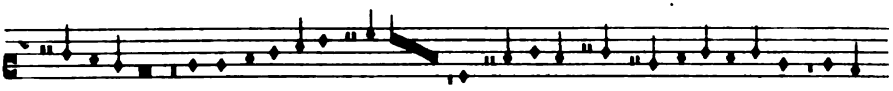
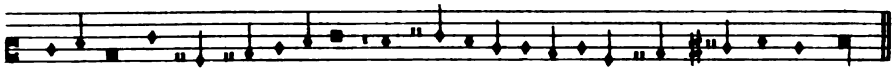
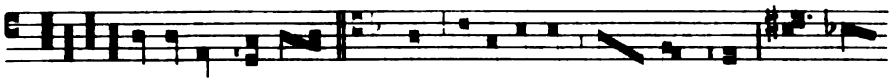


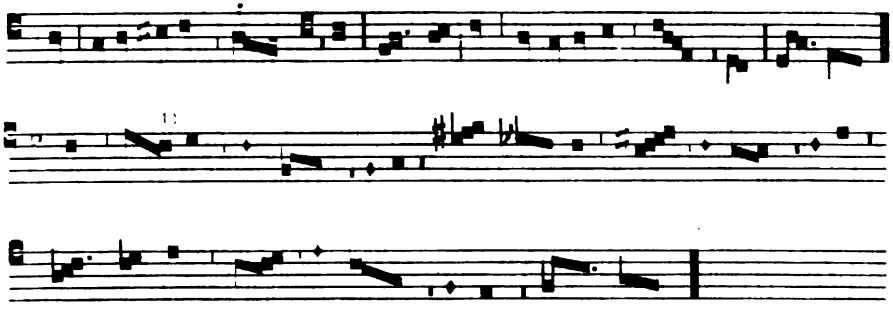
posci mus ut sub a lis tu is si



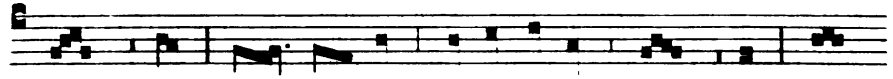
mus et uer sus nos te con uer te.



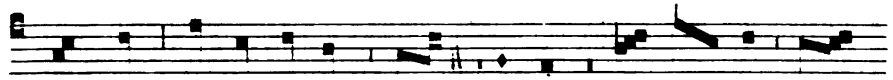
Introitus. *Contratenor.*



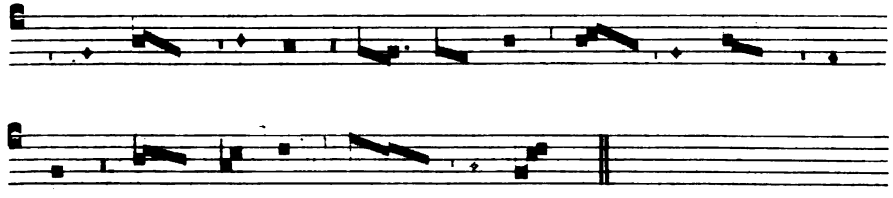
Introitus. *Tenor.* Ad te suspiramus gementes



et flentes *etc.* Nigre sunt perfecte. et



rubee imperfecte *Tenor.*



1) Im Ms.

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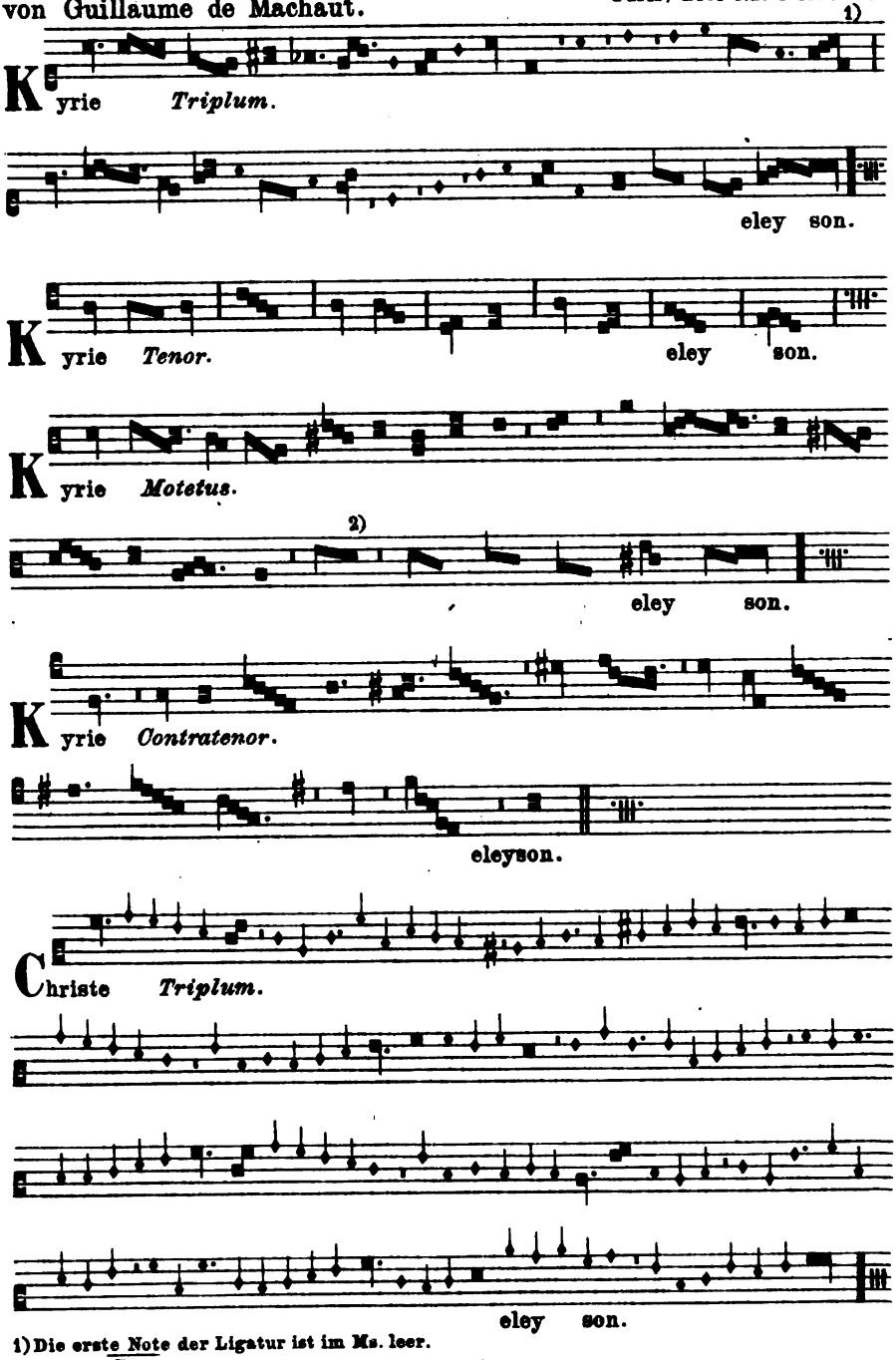
XVII.

Kyrie und Christe aus der Messe von Guillaume de Machaut.

Paris, Bibl. Nat. f. fr. 22546.



1) Die erste Note der Ligatur ist im Ms. leer.

2) Im Ms.

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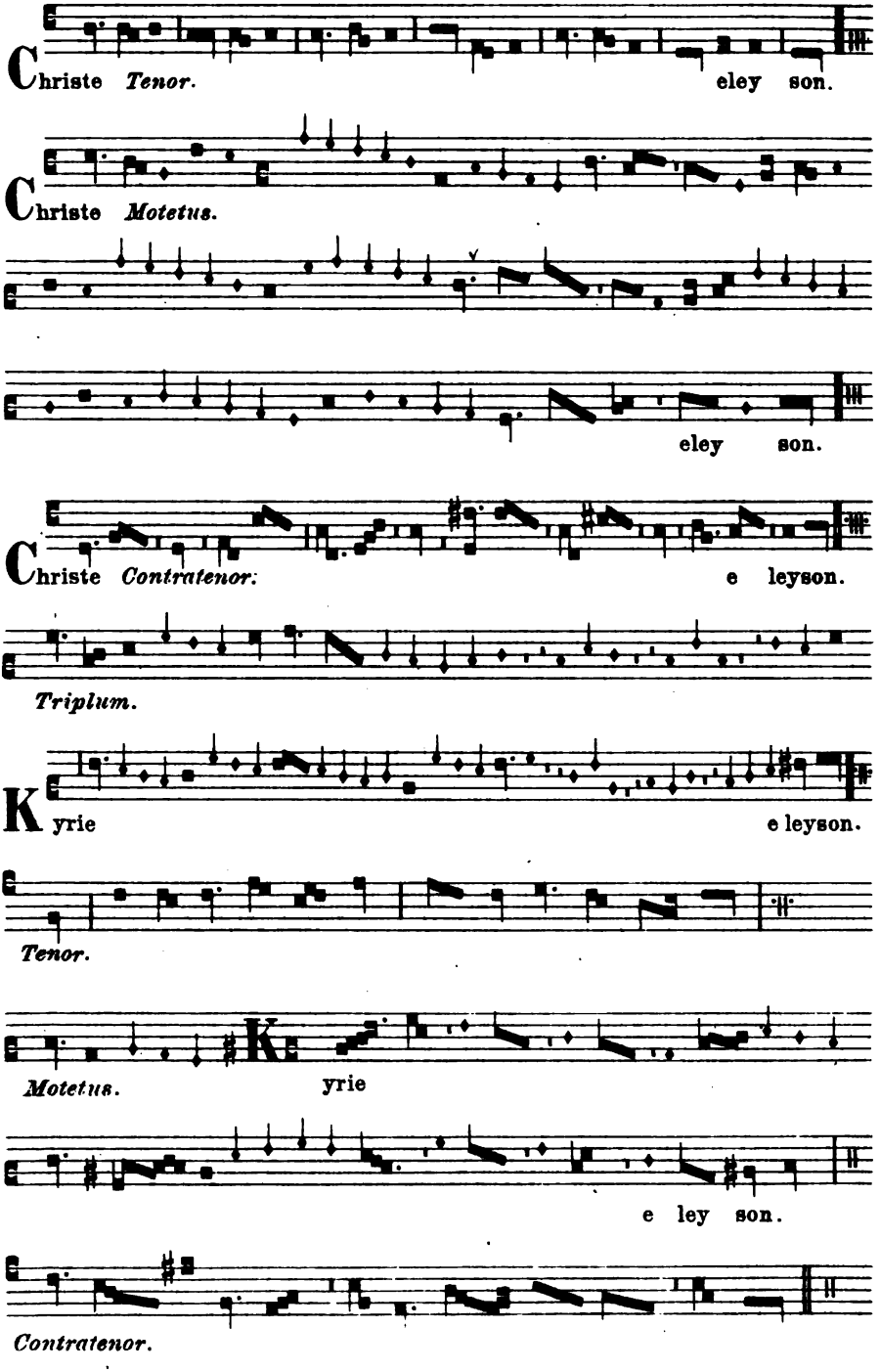

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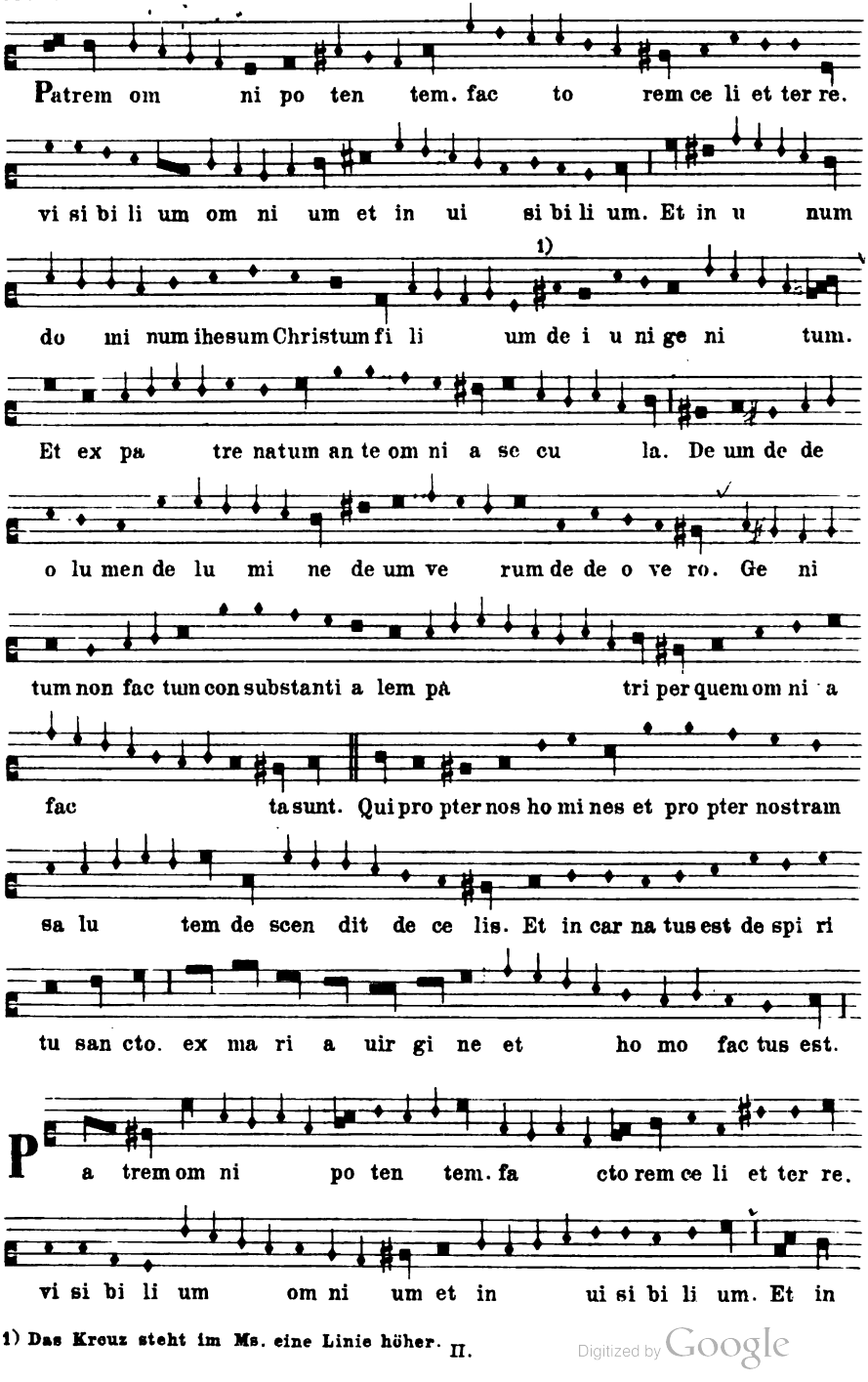
XVIII.

Credo aus der Messe von Guillaume de Machaut. Paris, Bibl. Nat. f. fr. 22546.



1) Das Kreuz steht im Ms. eine Linie höher.

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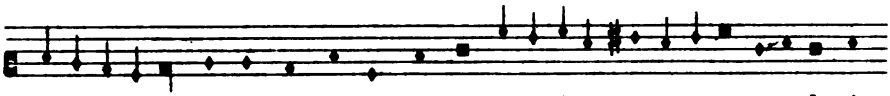
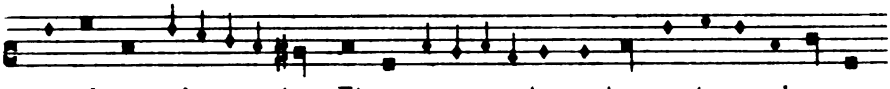
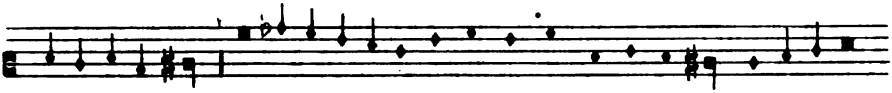


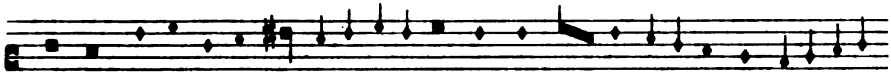
u num do mi num ihe sum christum fi li um de i



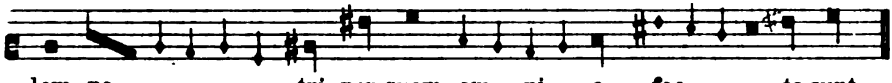
u ni ge ni tum. Et ex pa tre na tum an te om ni a se



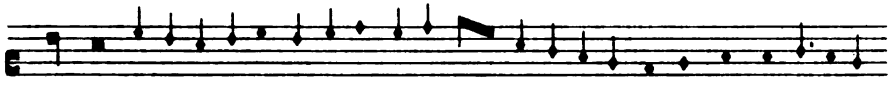
cu la. De um de de o lu men de lu mi ne de um



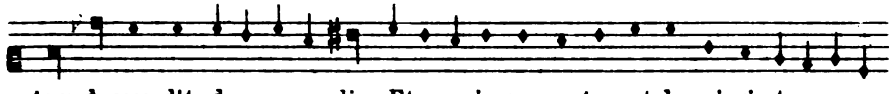
ue rum de de o ue ro. Ge ni tum non fac tum con sub stan ti a



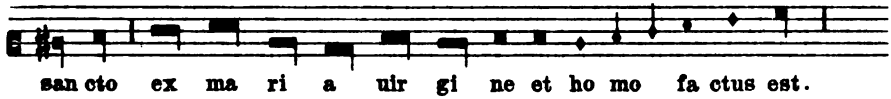
lem pa tri per quem om ni a fac ta sunt.



Qui pro pter nos ho mi nes et pro pter nostram sa lu

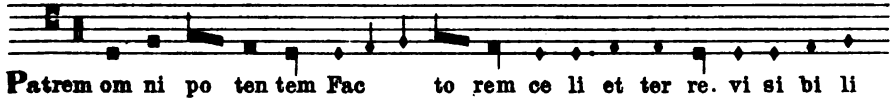


tem descen dit de ce lis. Et in car na tus est de spi ri tu

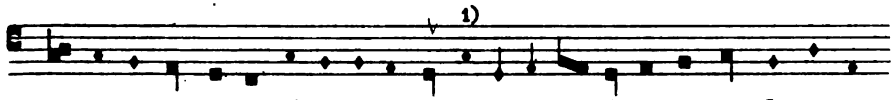


san cto ex ma ri a uir gi ne et ho mo fa ctus est.

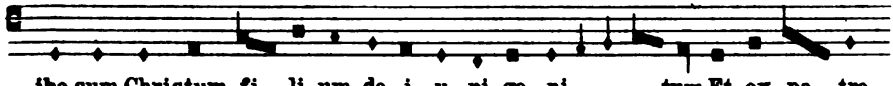
Tenor.



Patrem om ni po ten tem Fac to rem ce li et ter re. vi si bi li



um om ni um et in ui si bi li um. . Et in u num do mi num



ihe sum Christum fi li um de i u ni ge ni tum. Et ex pa tre

1) Im Ms. *a*.

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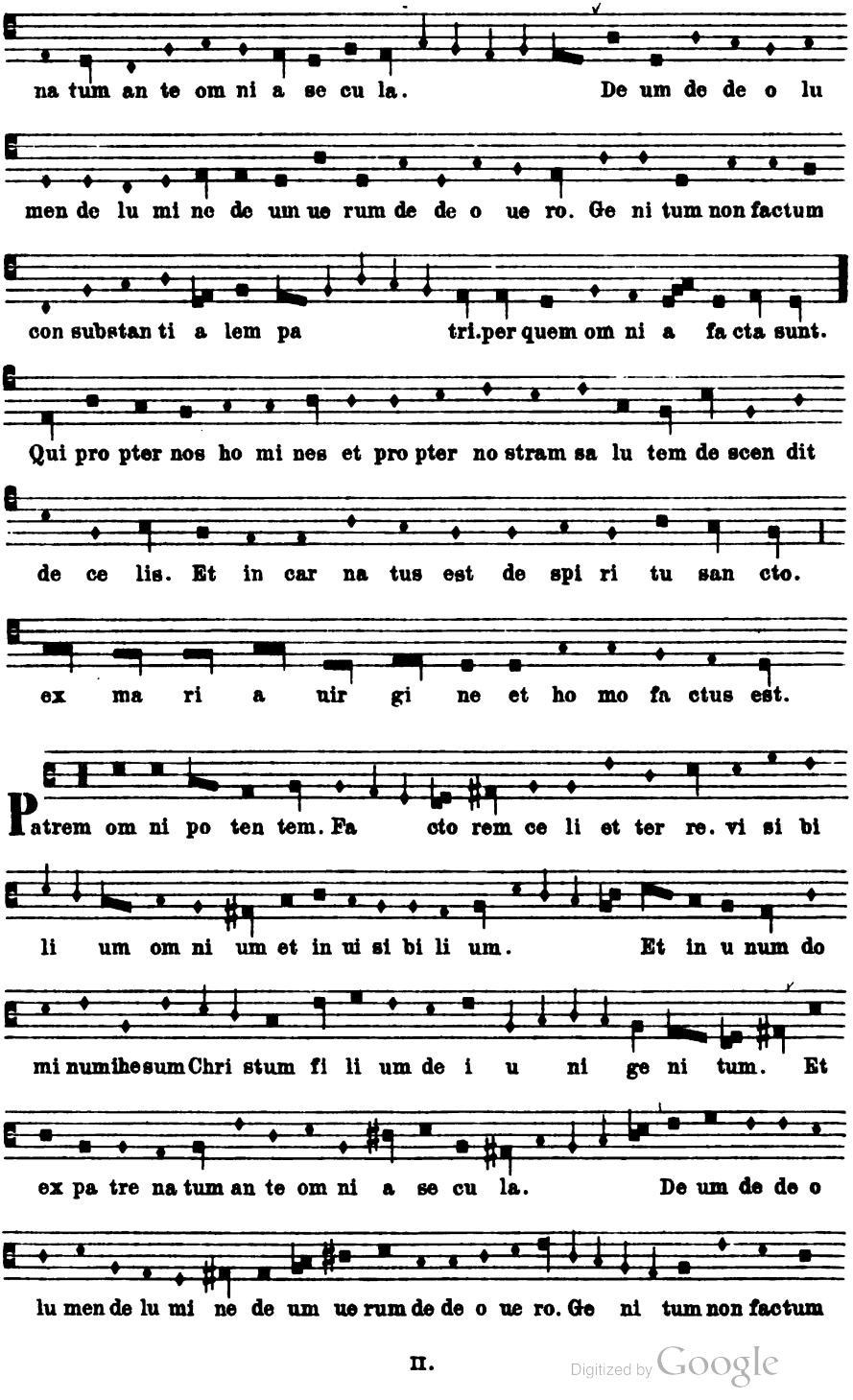
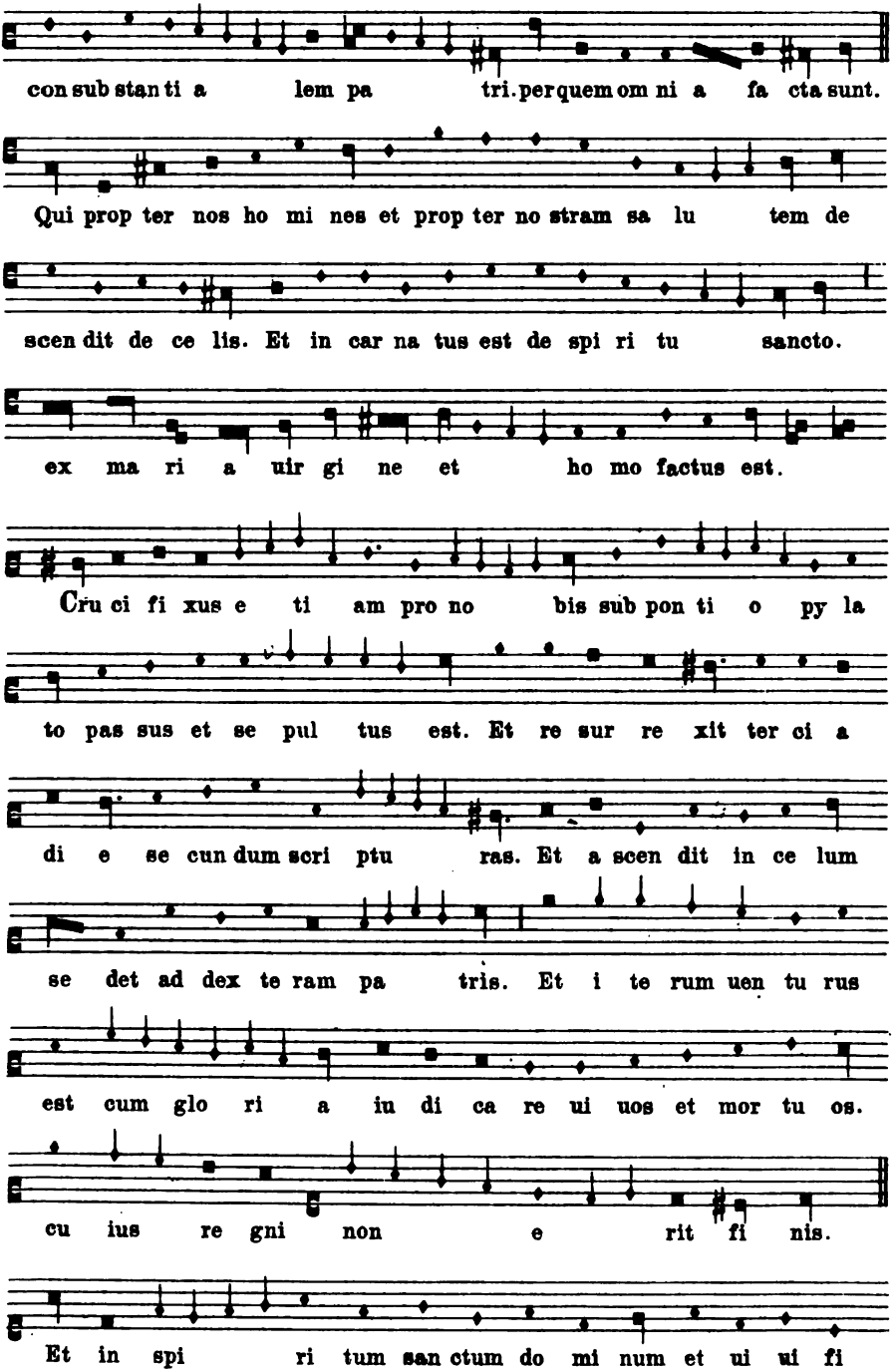
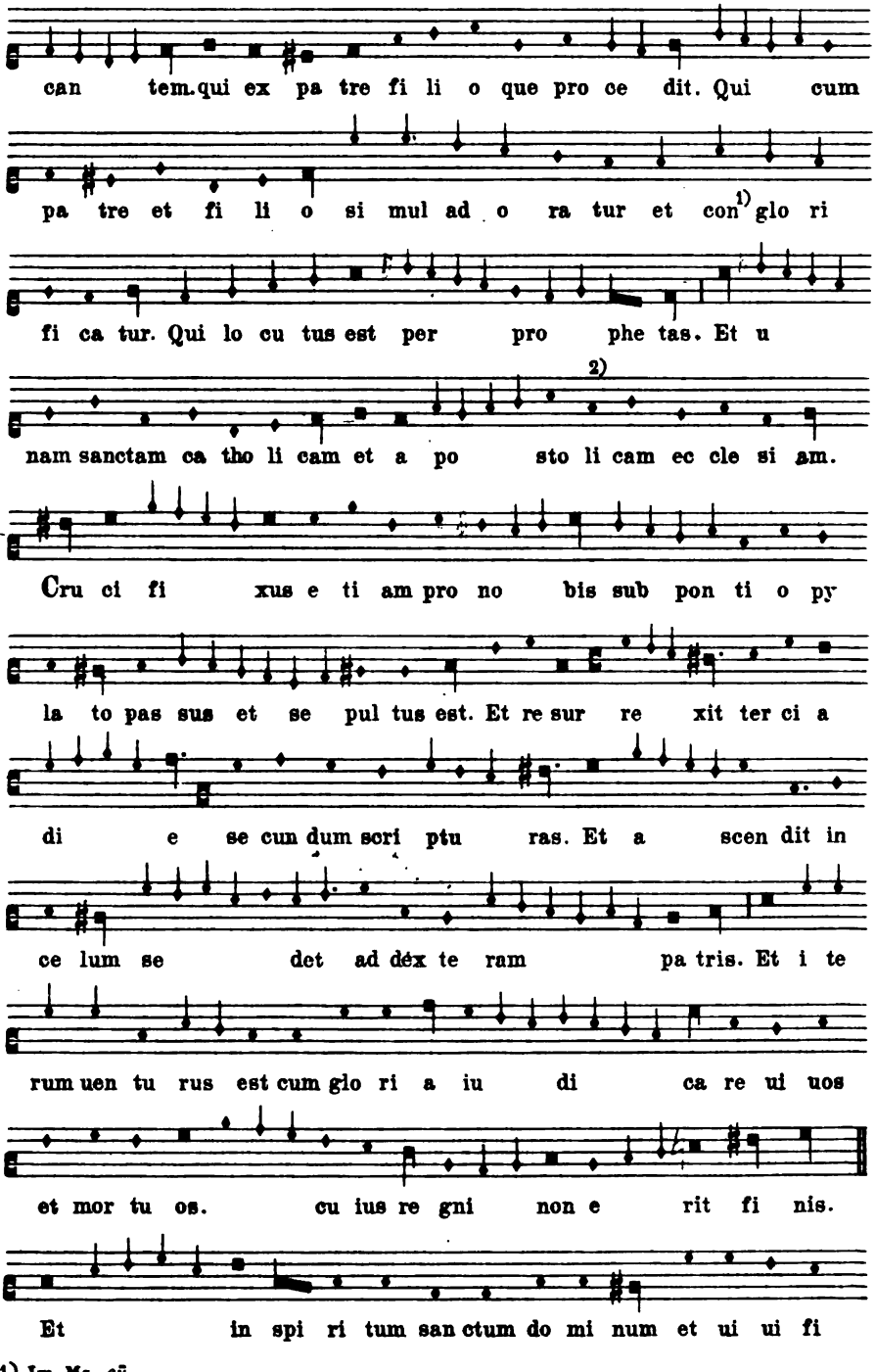


Digitized by Google



Digitized by Google



1) Im Ms. *cū*.
2) Im Ms. *e*.

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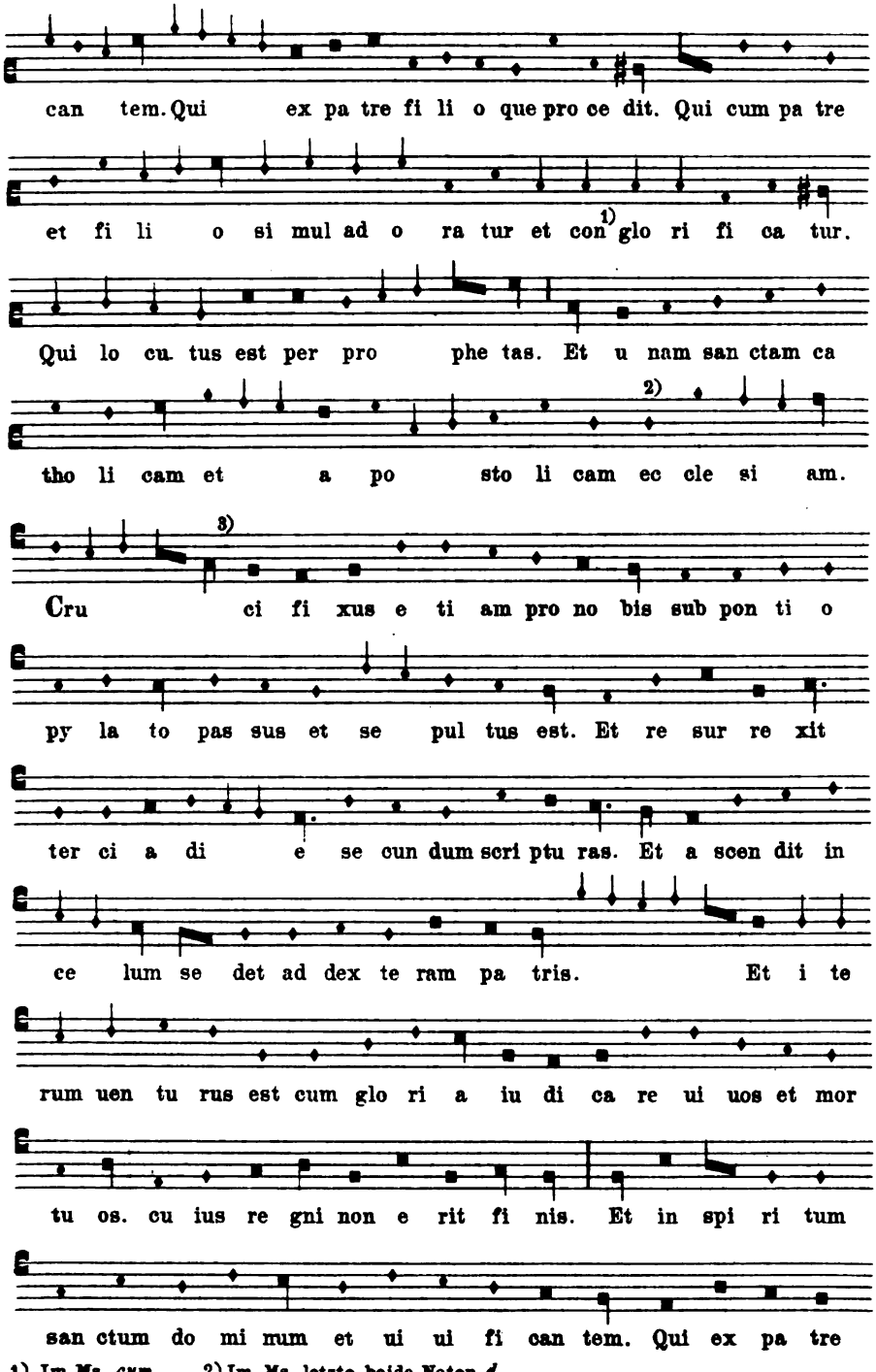

1) Im Ms. *cum*. 2) Im Ms. letzte beide Noten *d*.
3) Im Ms. *plica longa*.

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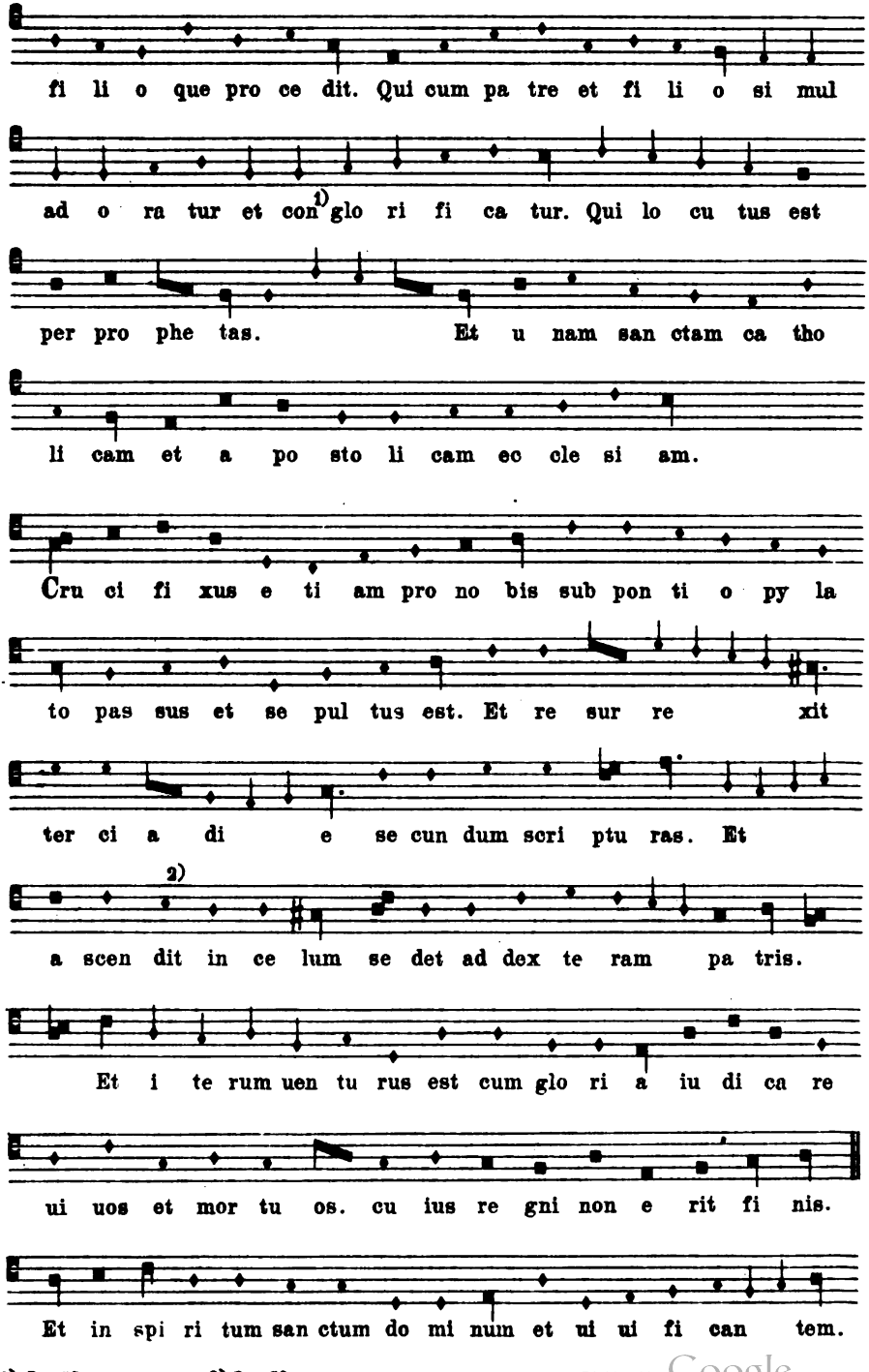
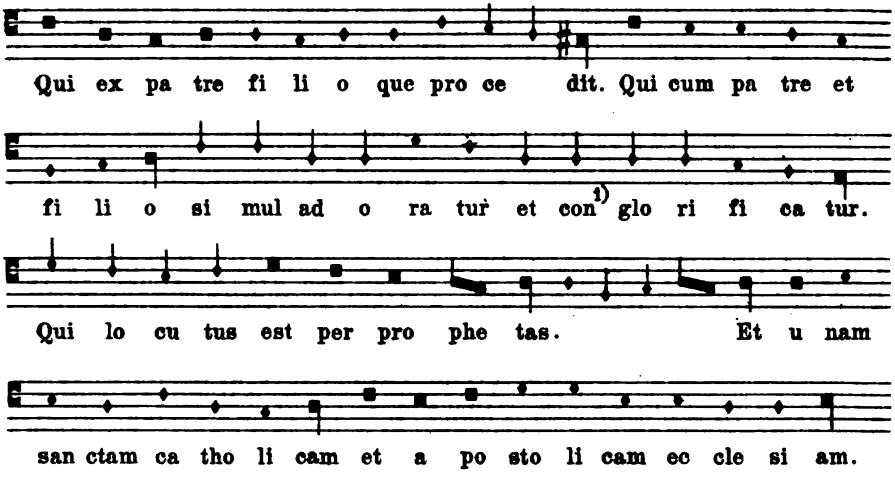


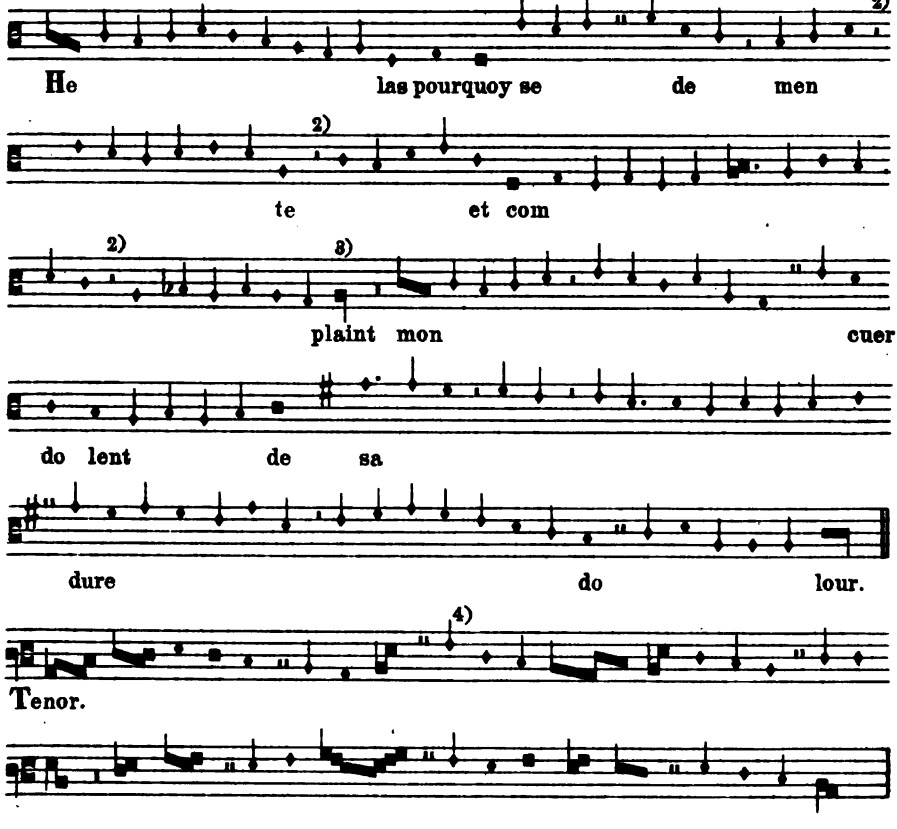
1) Im Ms. *cum*. 2) Im Ms. *c*.

Digitized by Google



XIX.

Rondeau von Guillaume de Machaut. Paris, Bibl. Nat. f. fr. 22546.



1) Im Ms. *cum*. 2) Im Ms. *semibrevis*-Pause. 3) Im Ms. *brevis*. 4) Im Ms. *semibrevis*.

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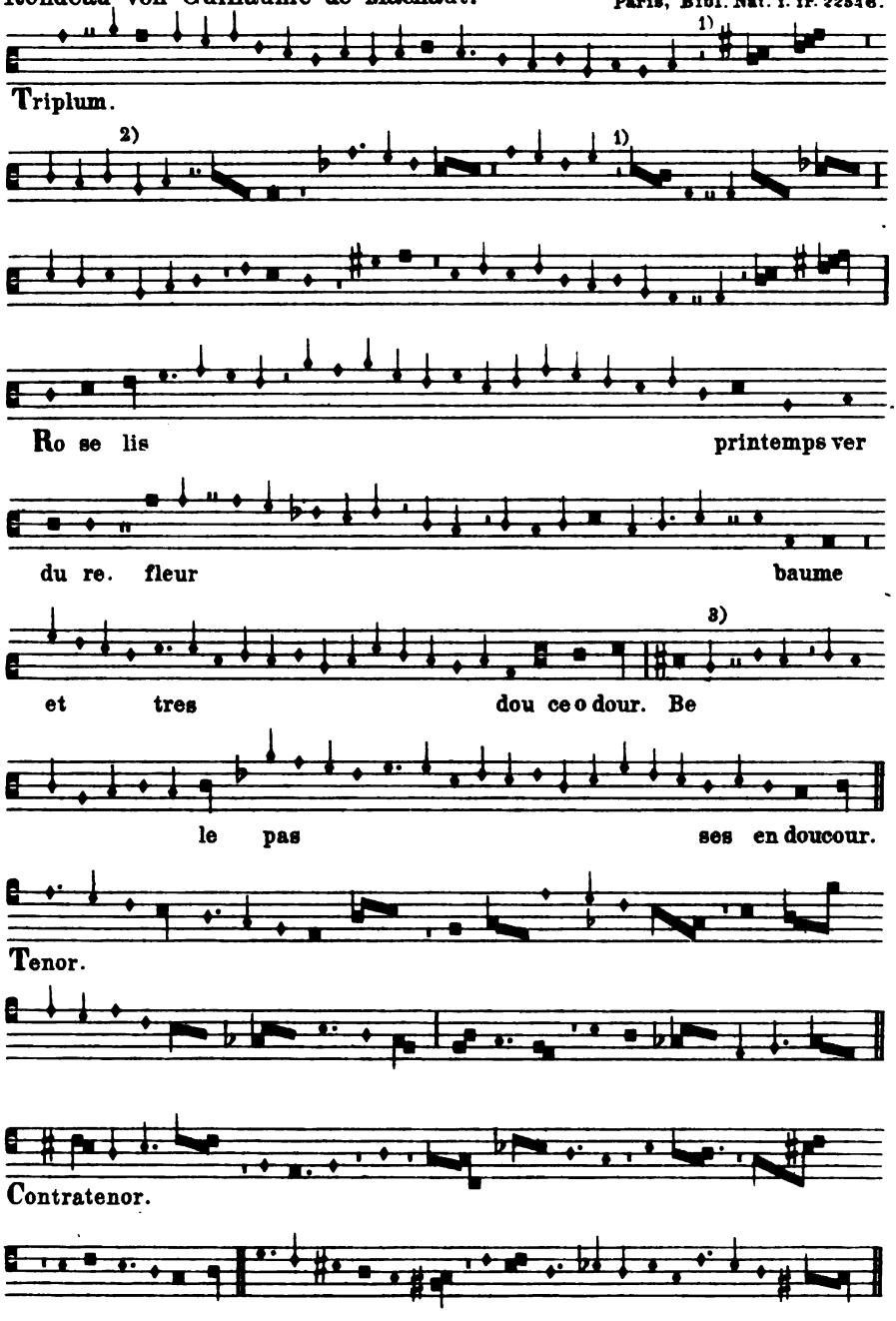
XX.

Rondeau von Guillaume de Machaut.

Paris, Bibl. Nat. f. fr. 22546.



1) Das einer minima-Pause ähnliche Strichelchen soll vielleicht nur den Umschwung der Mensur andeuten. Ein Pausenzeichen kann es nicht sein.

2) Im Ms. *semibrevis*.

3) Im Ms. *à*.

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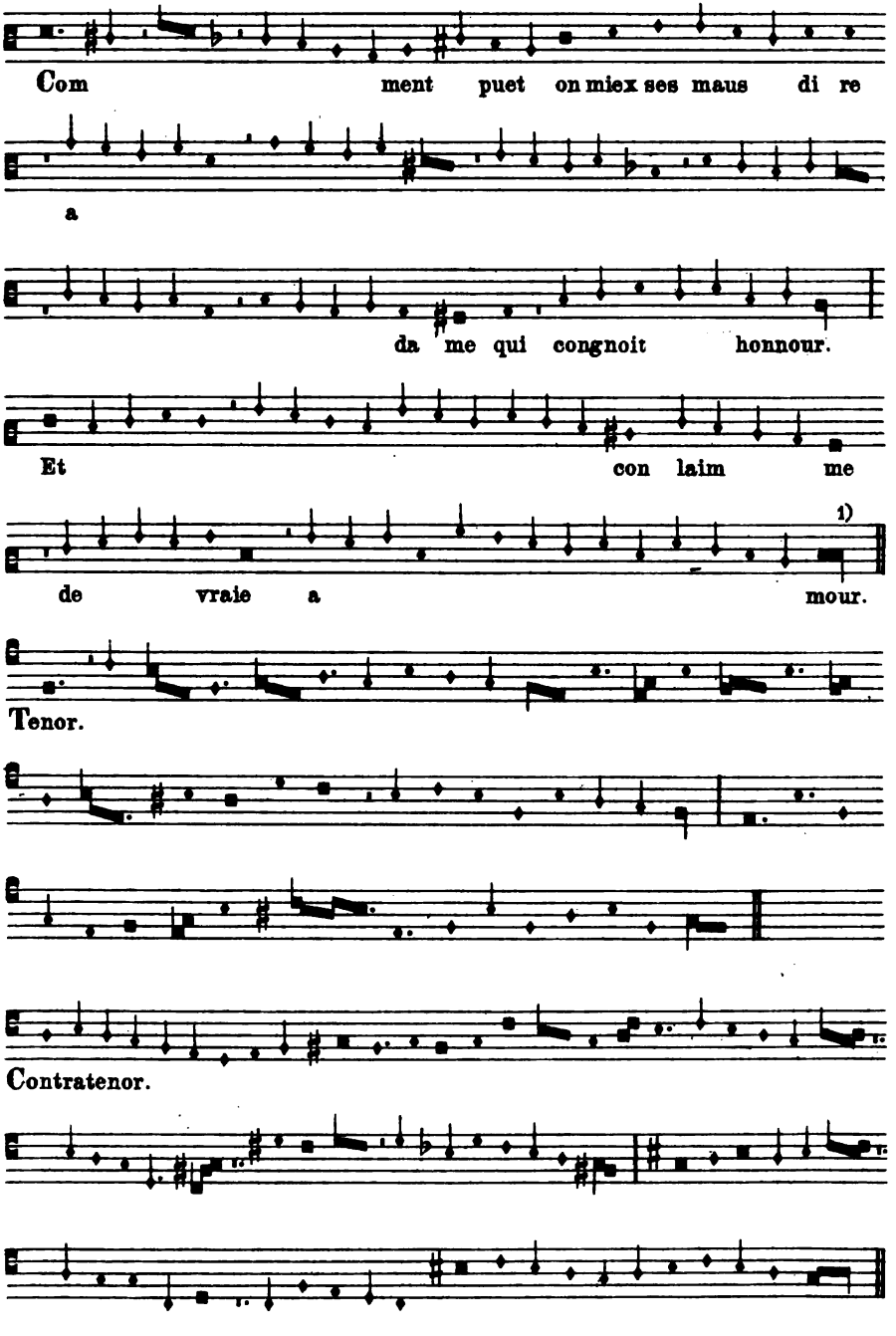
XXI.

Rondeau von Guillaume de Machaut. Paris, Bibl. Nat. f. fr. 22546.



1) Im Ms. *longa*.

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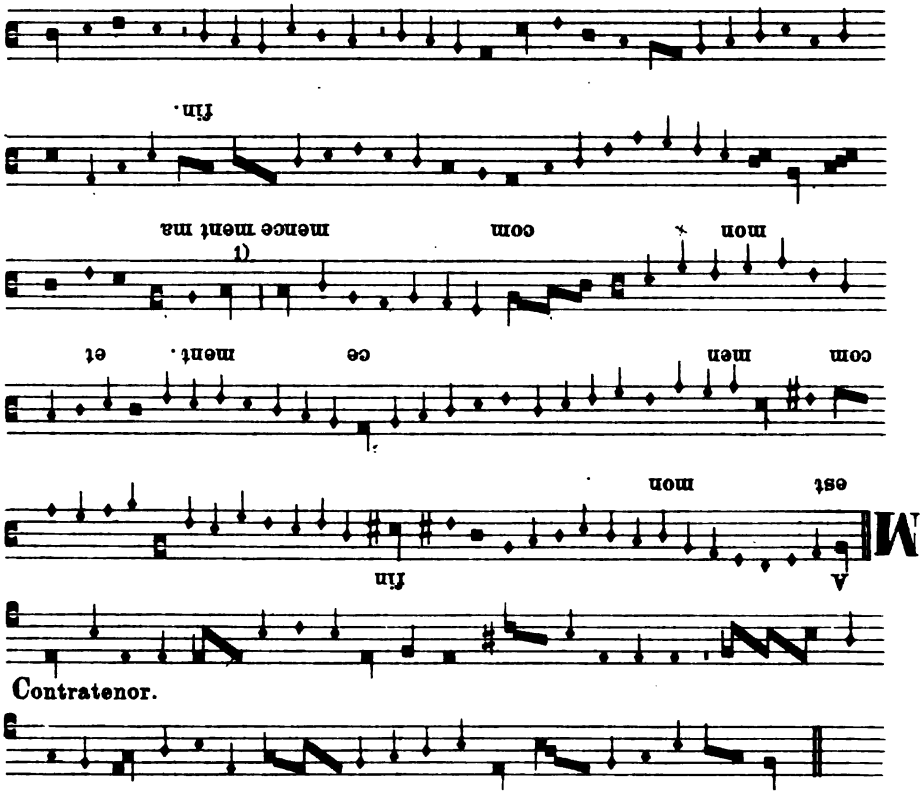
XXII.

Rondeau von Guillaume de Machaut. Paris, Bibl. Nat. f. fr. 22546.

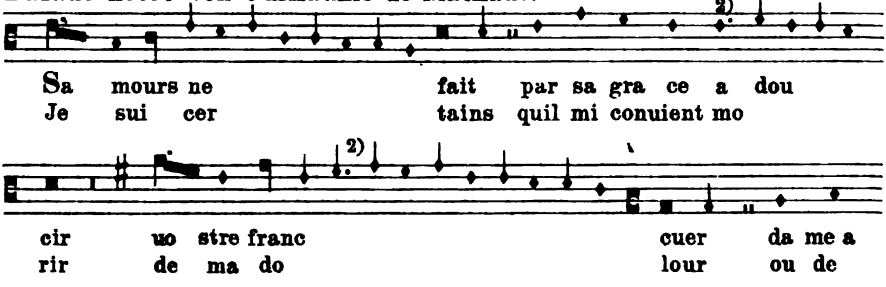


Contratenor.

Et teneure vraiement.
Ma fin est mon commencement.
Mes tiers chans trois fois seulement
Se retrograde: et einsi fin
Ma fin est mon commencement
Et mon commencement ma fin. *etc.*

XXIII.

Balade notée von Guillaume de Machaut. Paris, Bibl. Nat. f. fr. 22546.



1) Im Ms. A. 2) Punkt fehlt im Ms. II.

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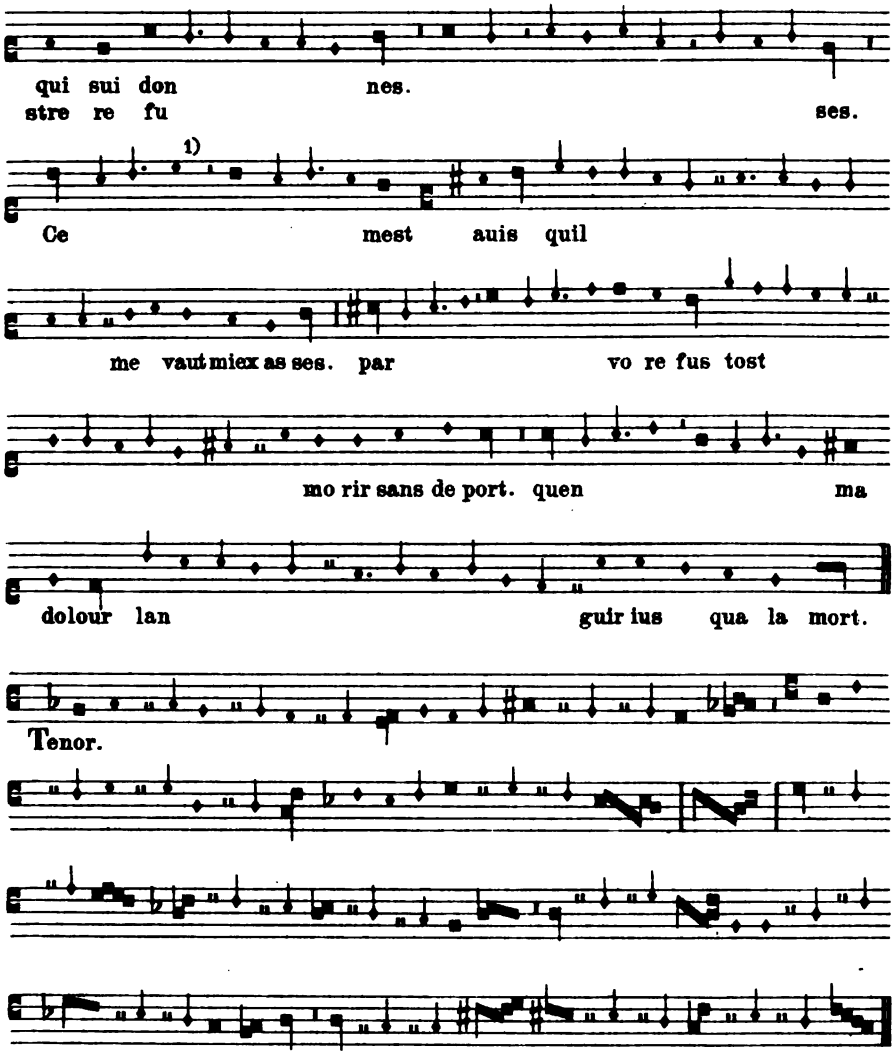
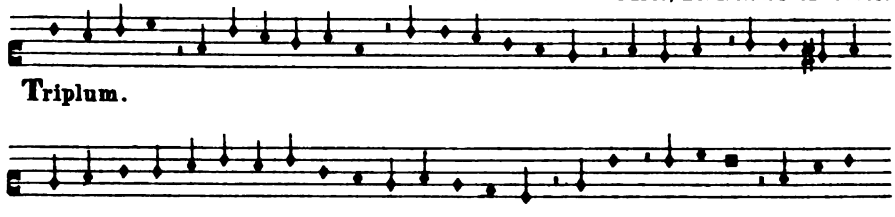


XXIV.

Balade notée von Guillaume de Machaut. Paris, Bibl. Nat. f. fr. 22546.



1) Im Ms.

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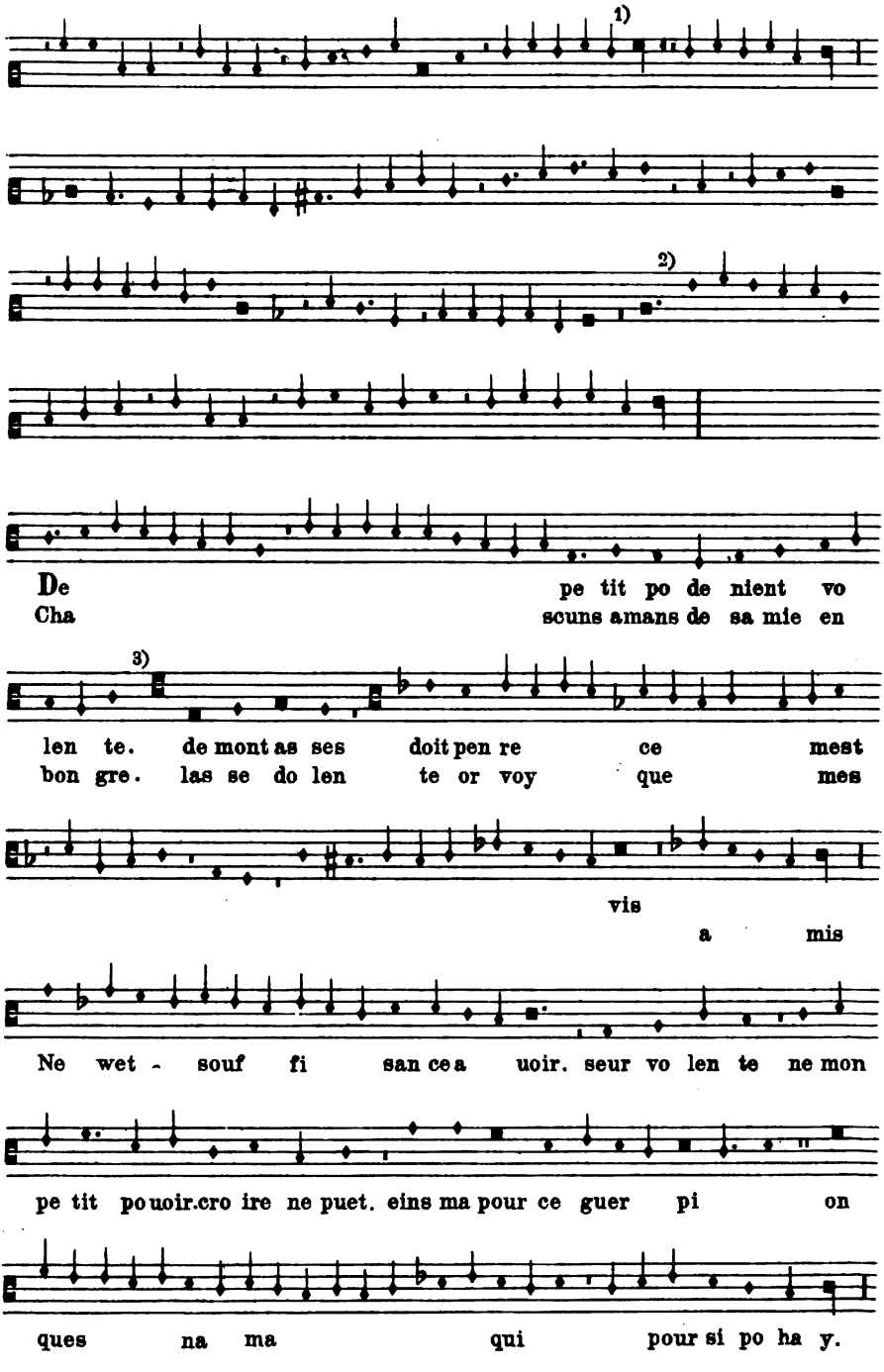

1) Im Ms. *f*. 2) Punkt fehlt im Ms.
3) Im Ms. folgt minima-Pause. Dieselbe findet sich auch in Ms. Prag, Univ. Bibl. XI E. 9.

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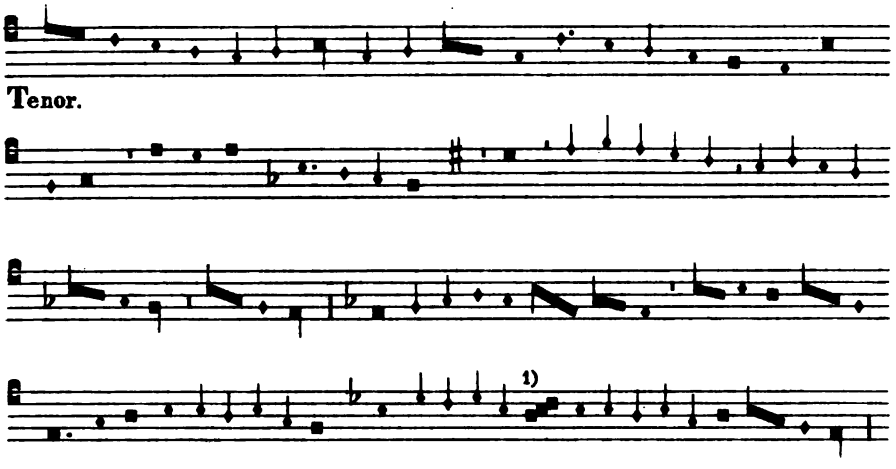
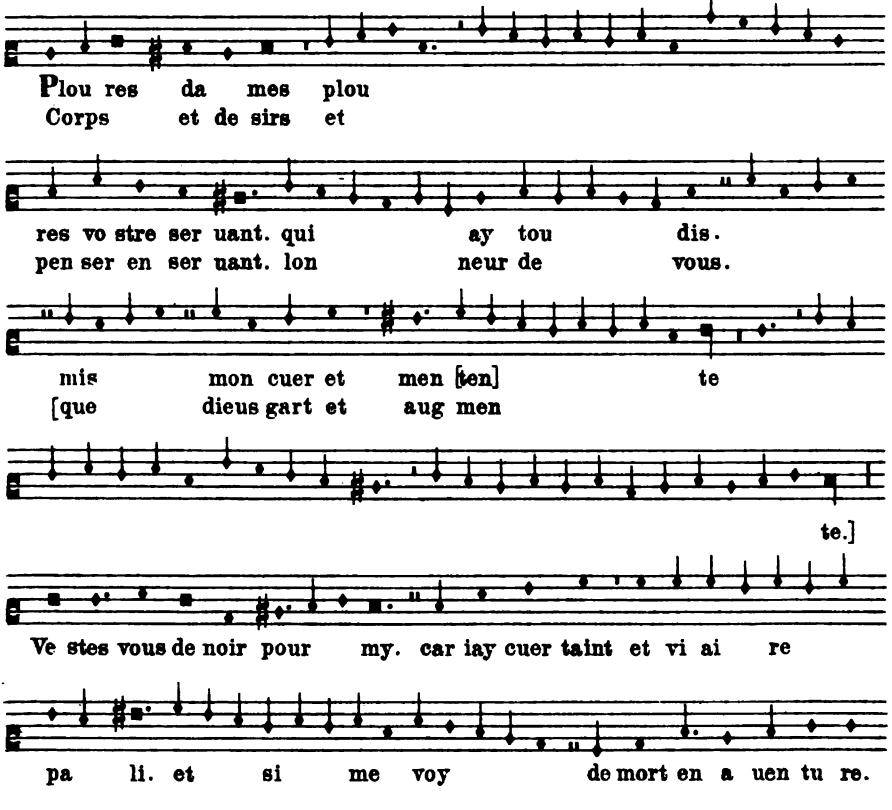


XXV.

Balade notée von Guillaume de Machaut. Paris, Bibl. Nat. f. fr. 22546.



1) minima *g* ergänzt nach der genannten Prager Handschrift.

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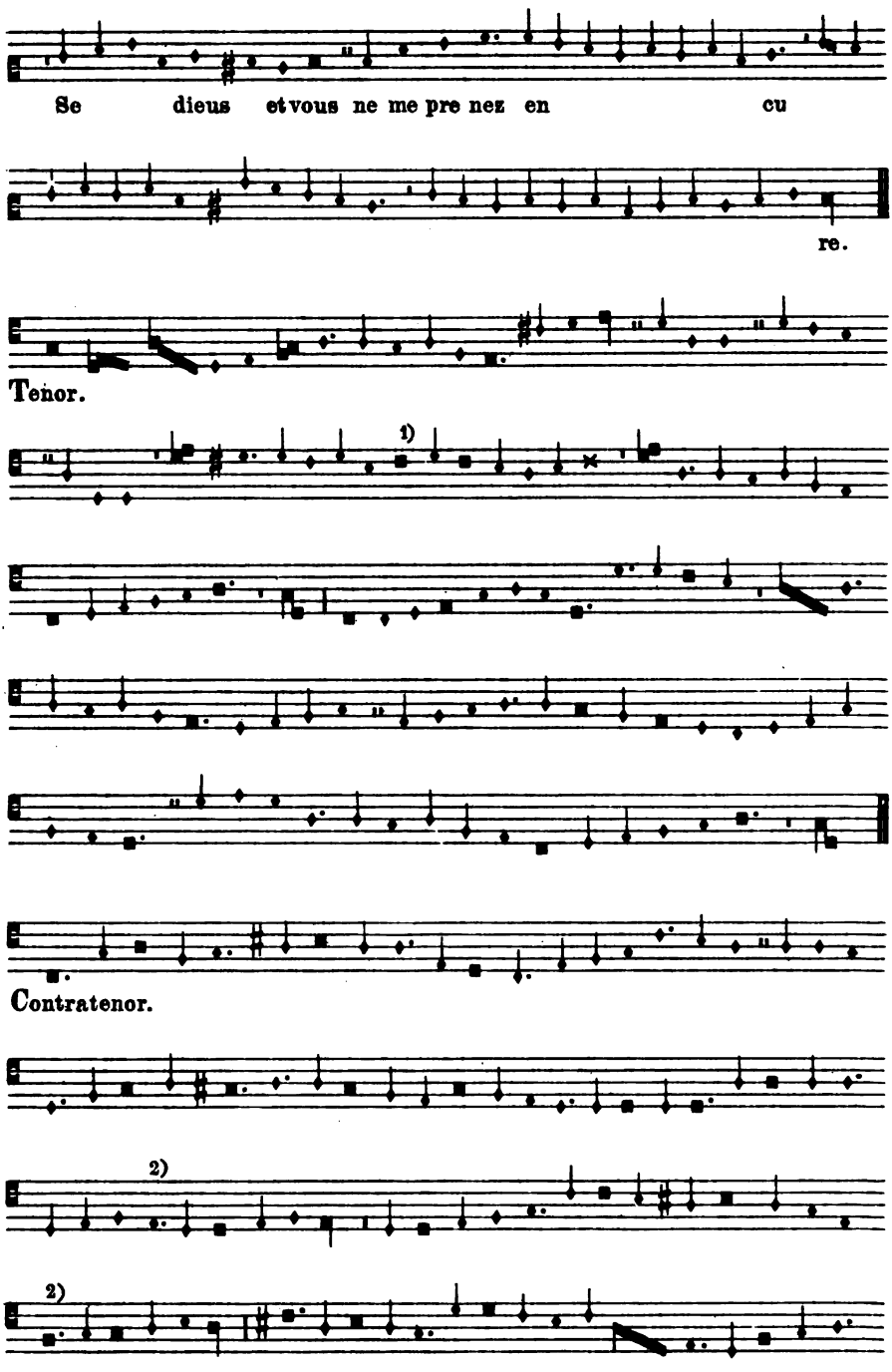

1) Im Ms. *longa*.
2) Punkt fehlt im Ms.

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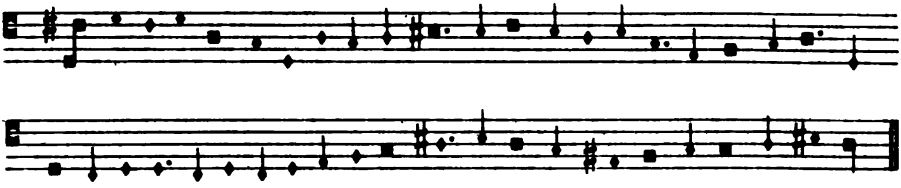
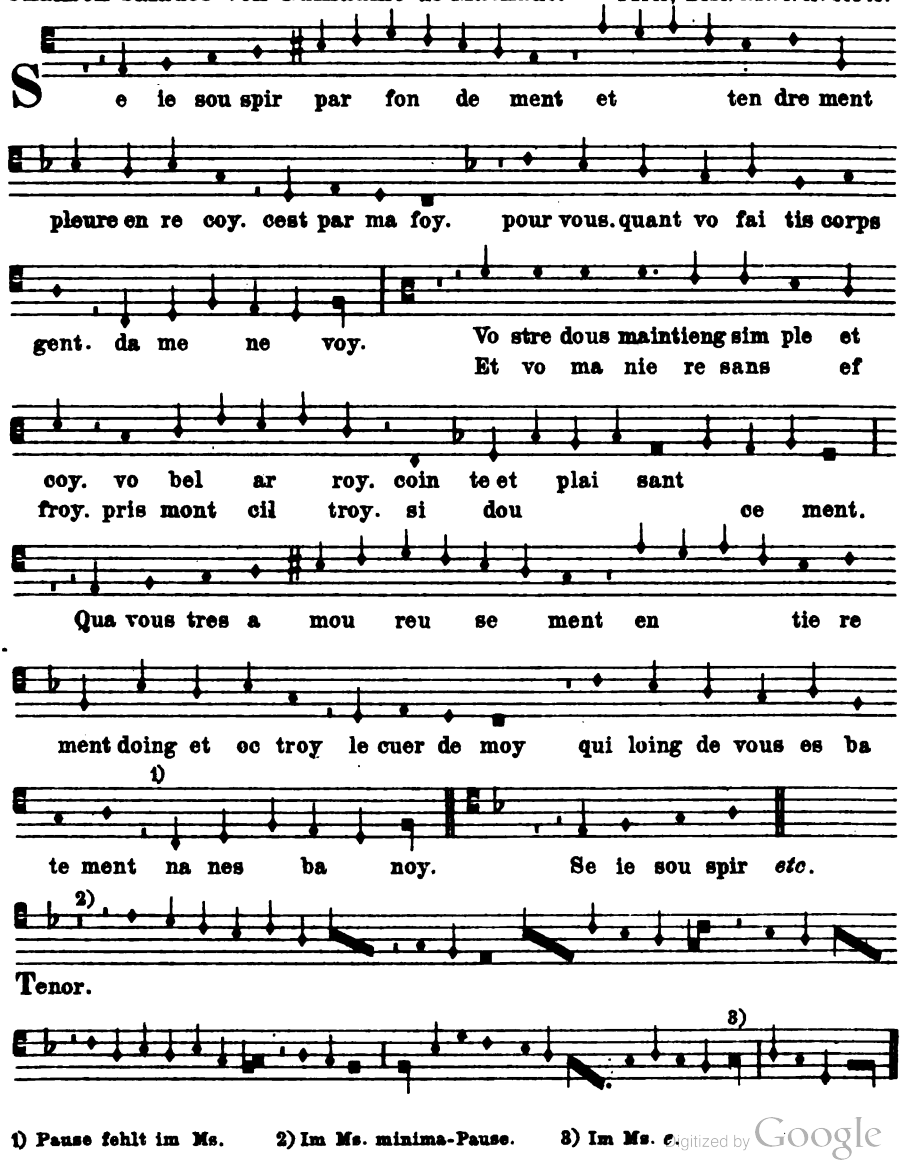


XXVI.

Chanson baladée von Guillaume de Machaut. Paris, Bibl. Nat. f. fr. 22546.



1) Pause fehlt im Ms. 2) Im Ms. minima-Pause. 3) Im Ms. c.

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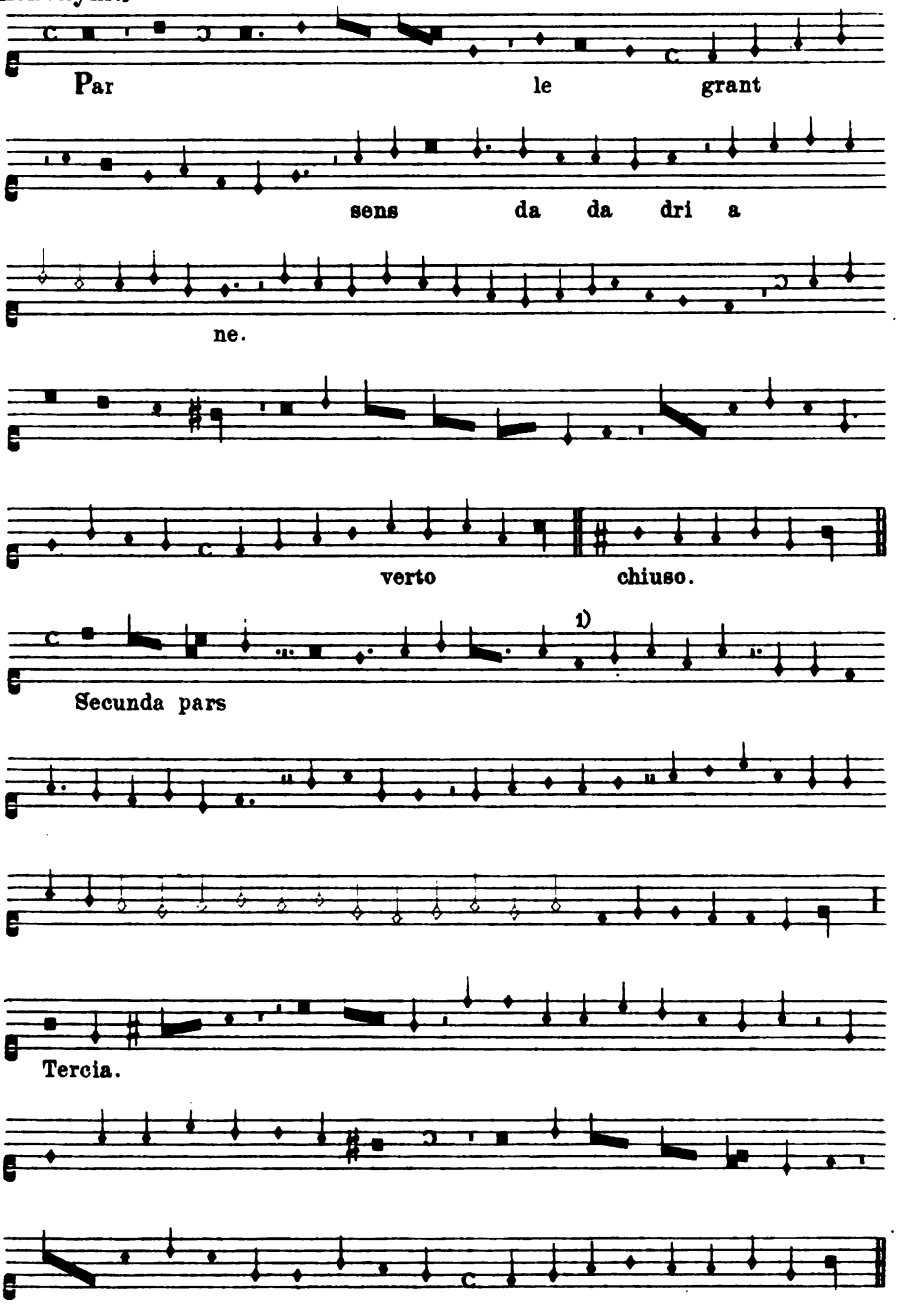
XXVII.

[Anonym.] Paris, Bibl. Nat. f. ital. 568.



1) Im Ms. minima.

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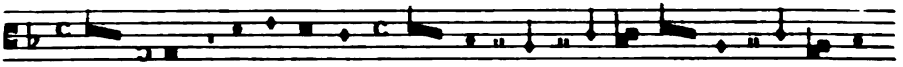
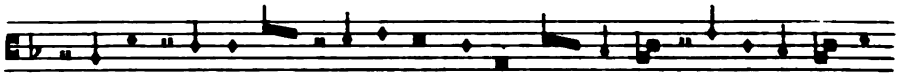
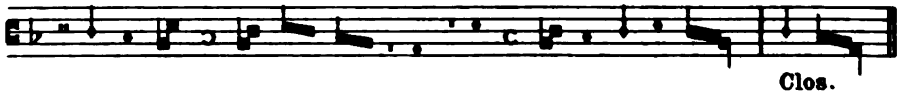
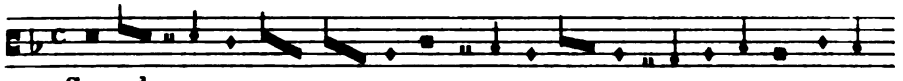


Tenor.

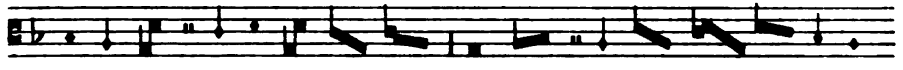




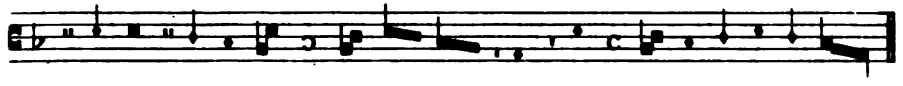
Clos.

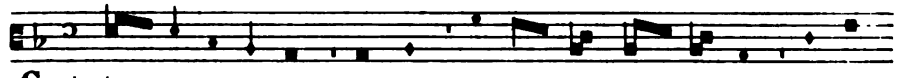


Secunda pars.

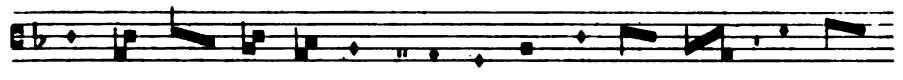


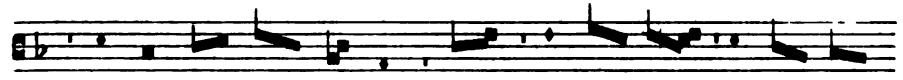
Tercia.

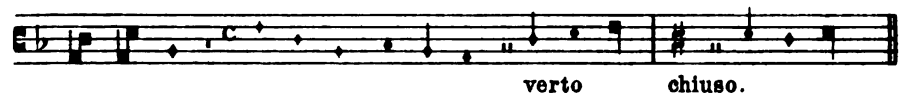




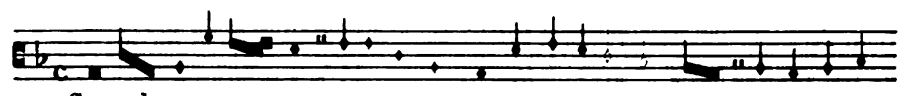
Contratenor.







verto chiuso.



Secunda pars

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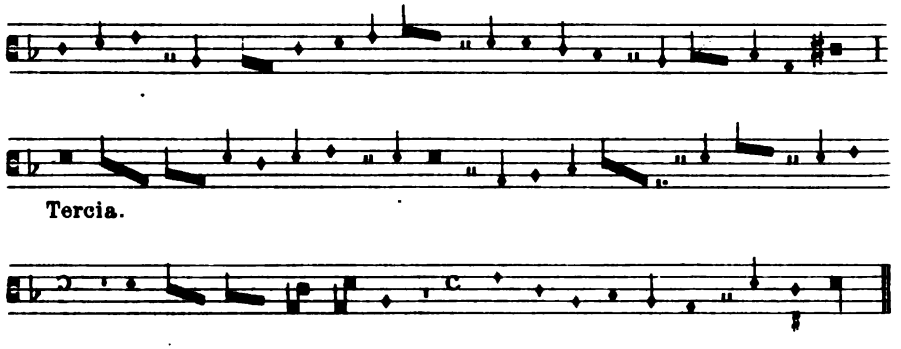
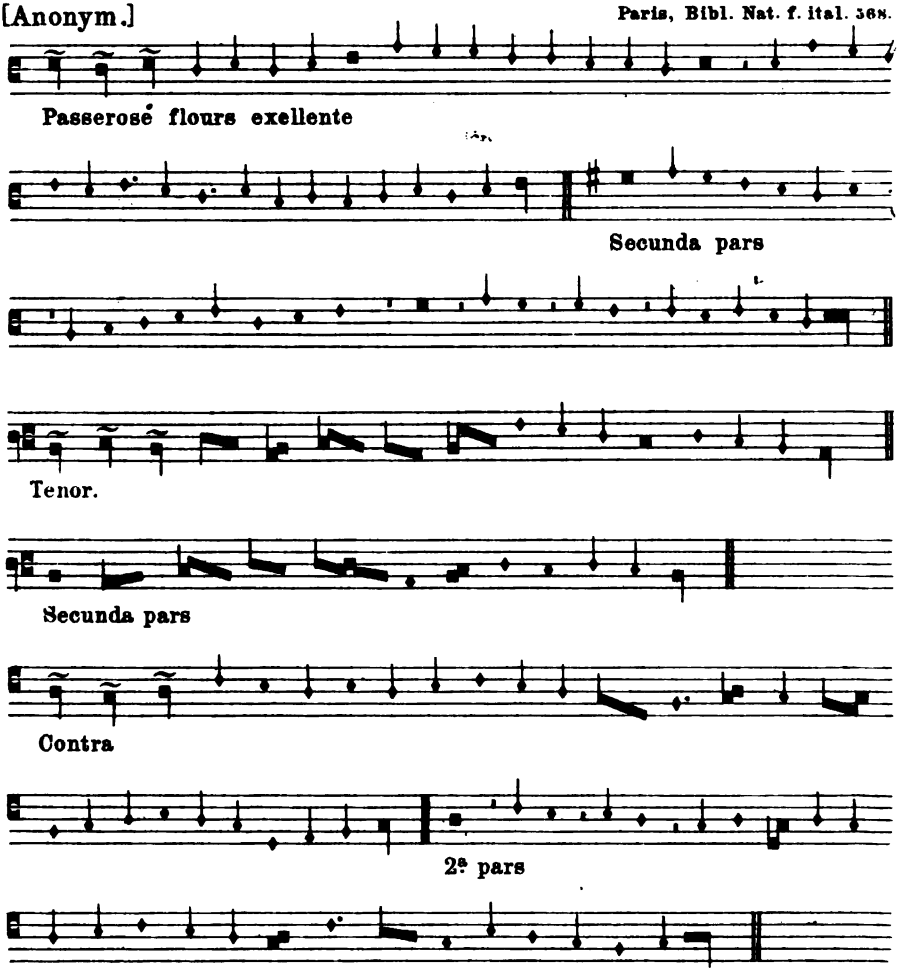


XXVIII.

[Anonym.]

Paris, Bibl. Nat. f. ital. 568.



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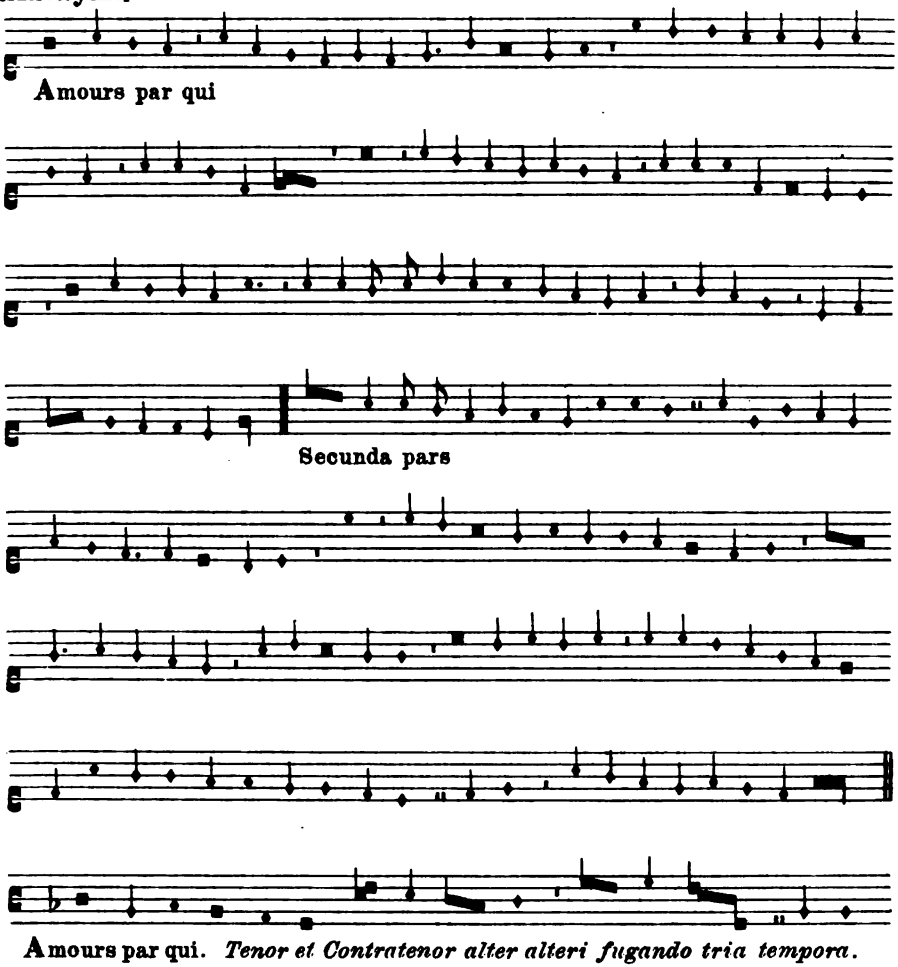
XXIX.

[Anonym.]

Paris, Bibl. Nat. f. ital. 568.

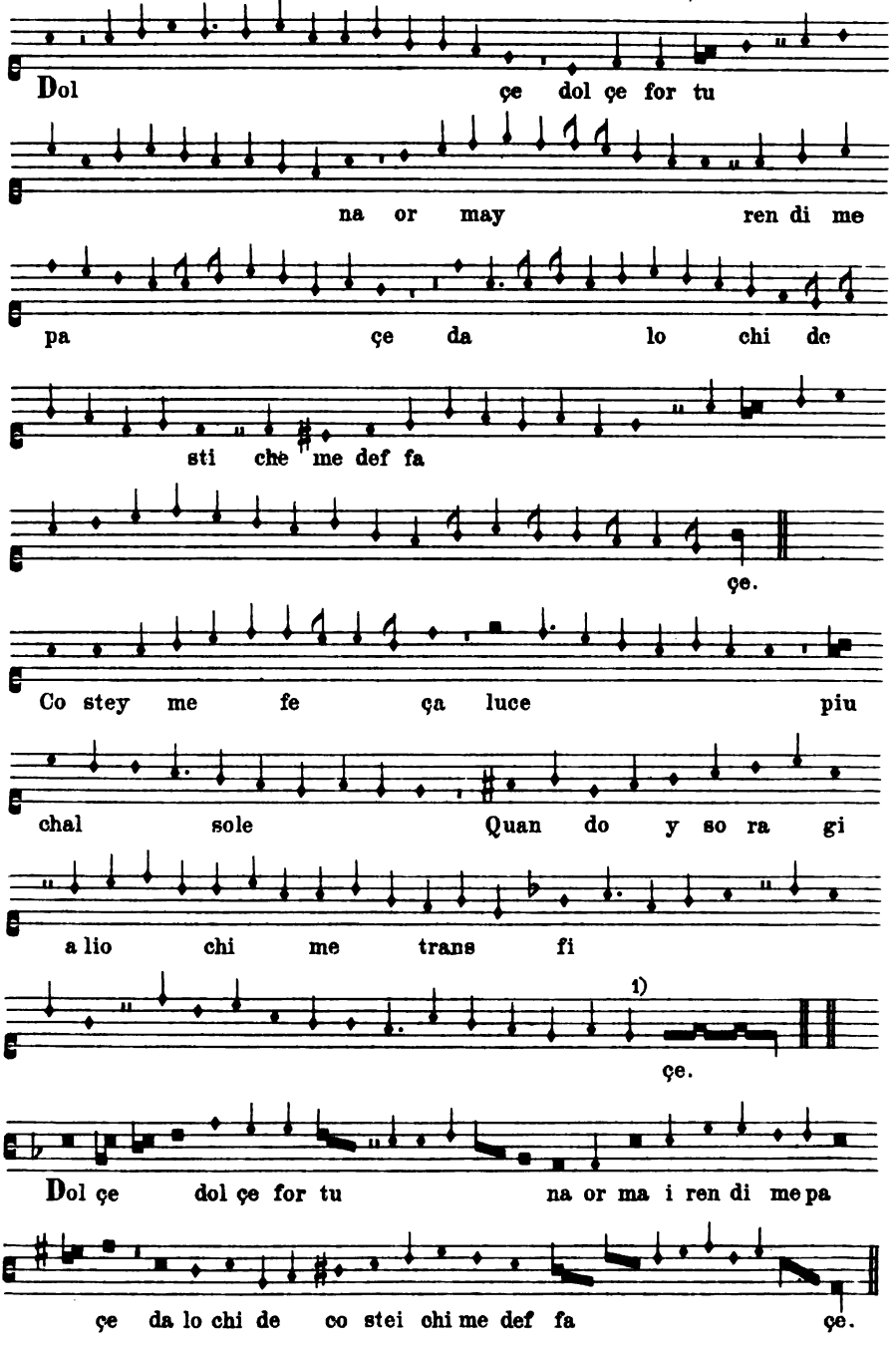


Digitized by Google

XXX.

Jo. Ciconia. M.

Padua, Bibl. Univ. Ms. 1115.



1) Im Ms. *semibrevis.*

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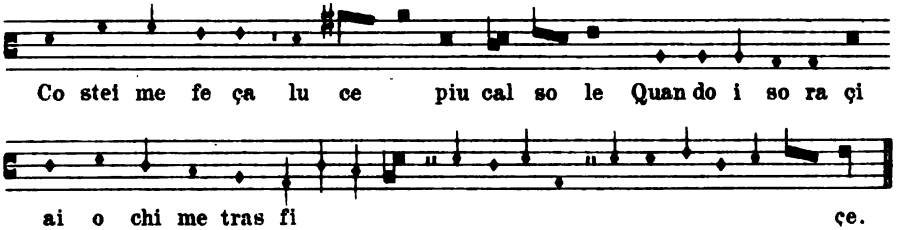
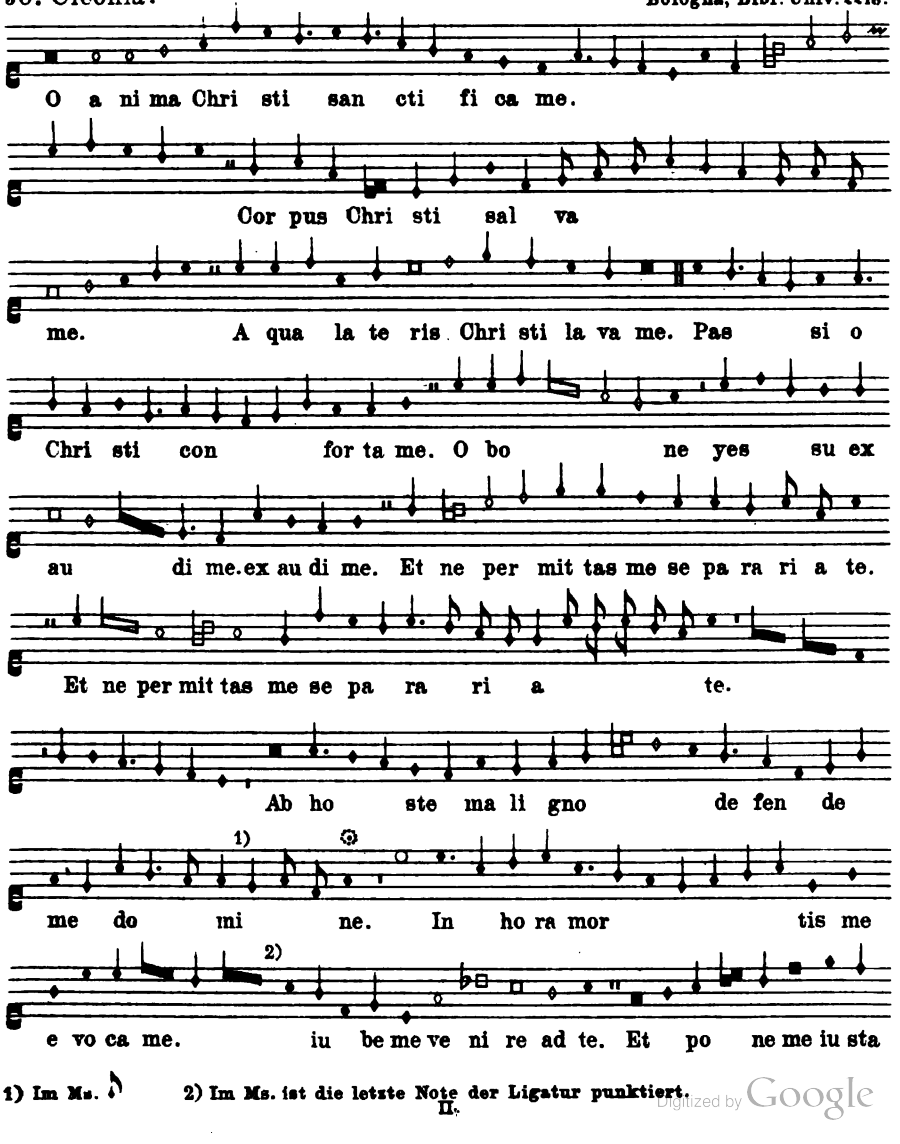


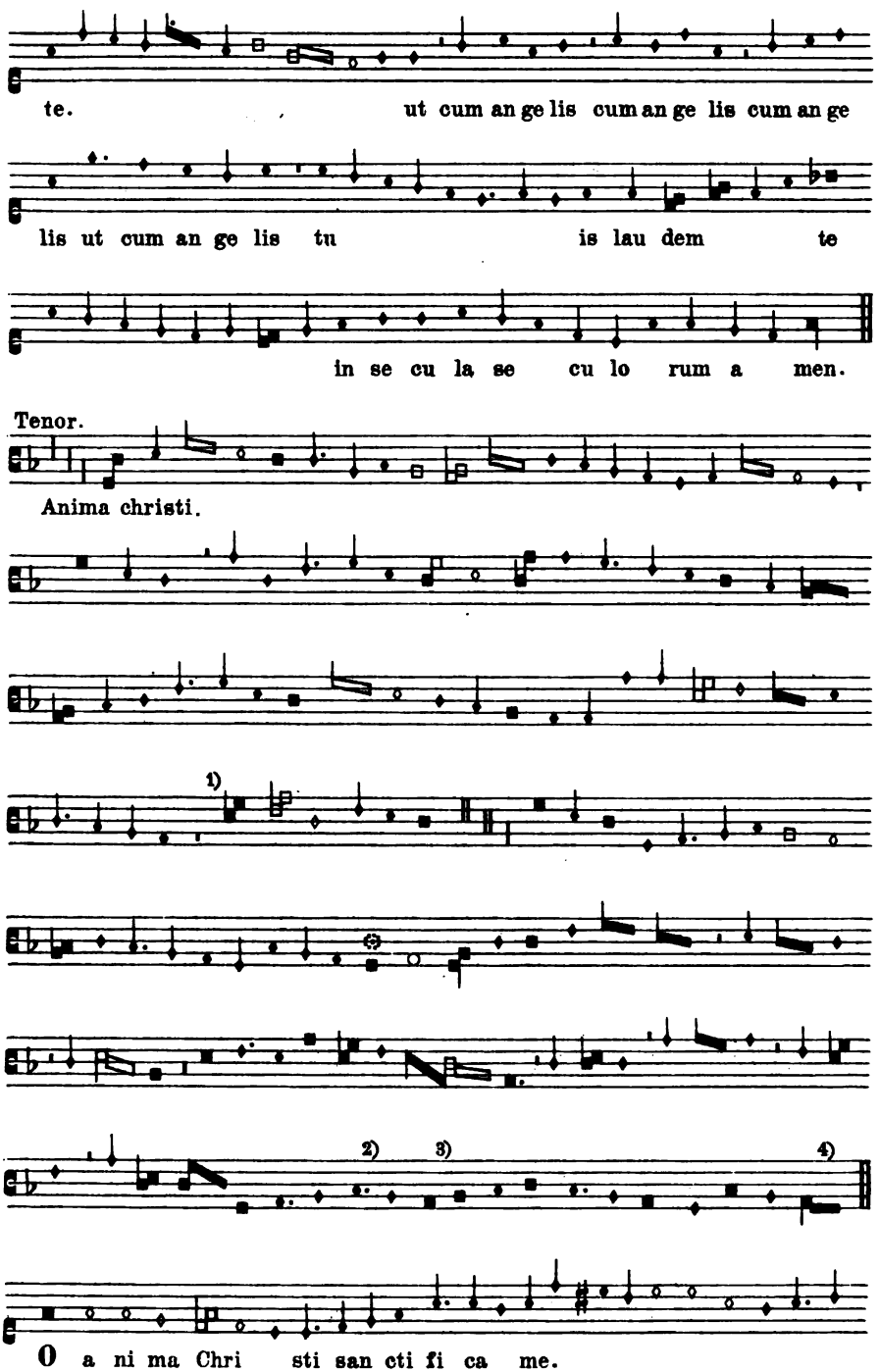
XXXI.

Jo. Ciconia. Bologna, Bibl. Univ. 2216.



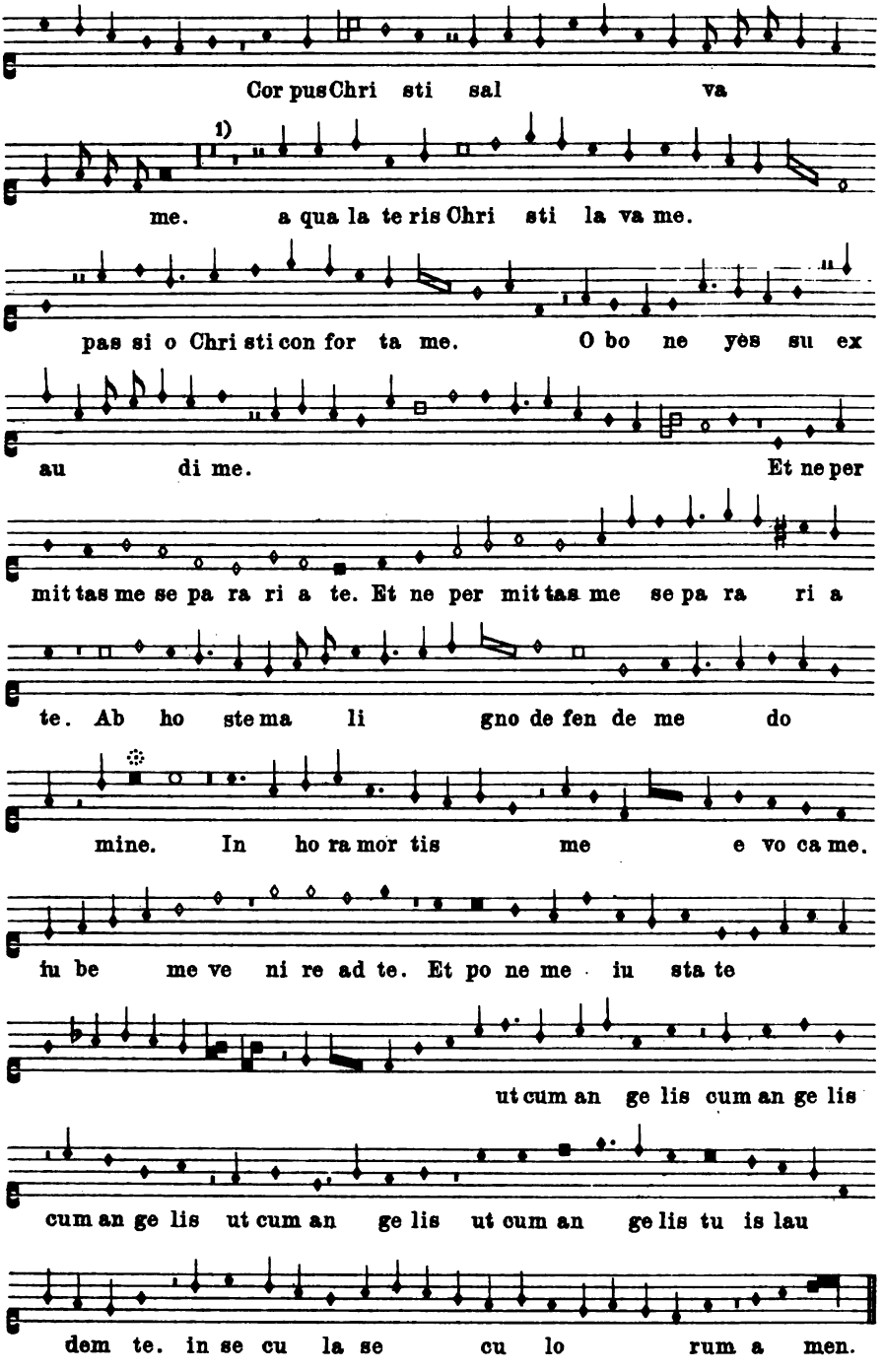
1) Im Ms. 𝅗𝅥 2) Im Ms. ist die letzte Note der Ligatur punktiert.

Digitized by Google



1) Im Ms. *brevis*-Pause. 2) Müßte als *brevis* notiert sein.
3) Es müßte *g* als *semibrevis* notiert sein. 4) Im Ms.

Digitized by Google



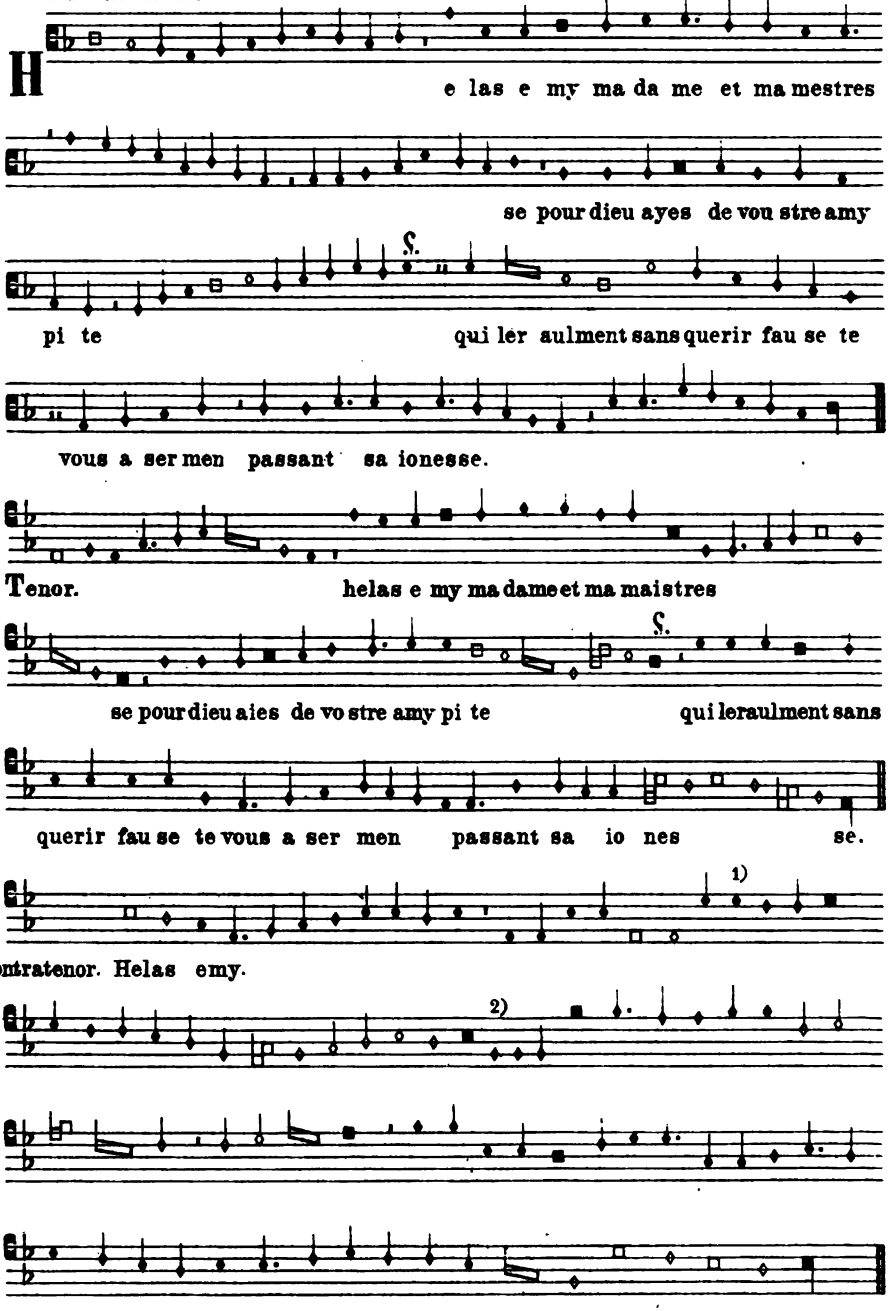
1) Im Ms. 4 Takte Pause.

Digitized by Google

XXXII.

Ar. de lantins.

Bologna, Liceo musicale Cod. 37.

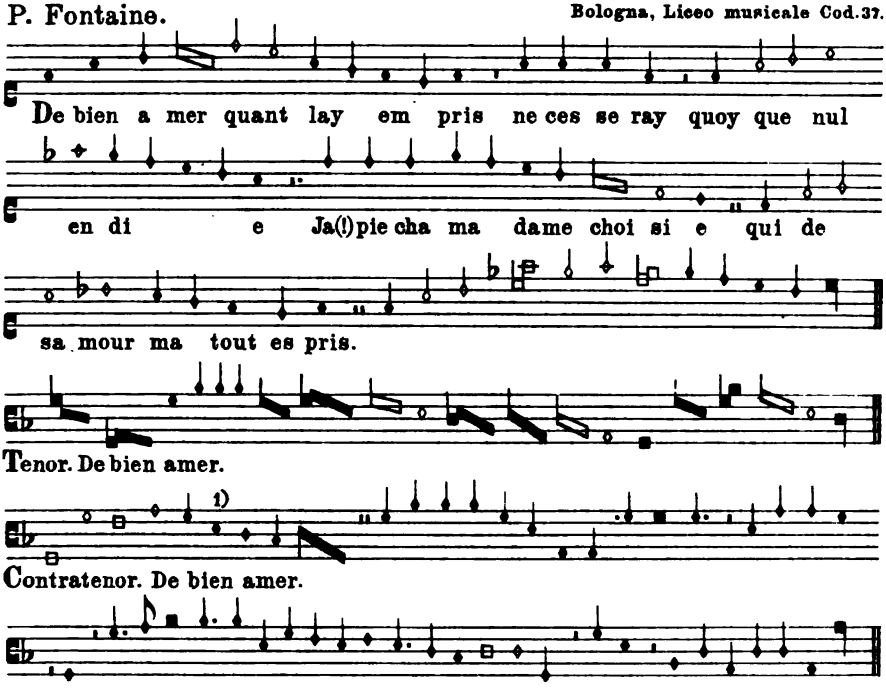


1) Müßte minima sein.
2) Fehlt im Ms.

Digitized by Google

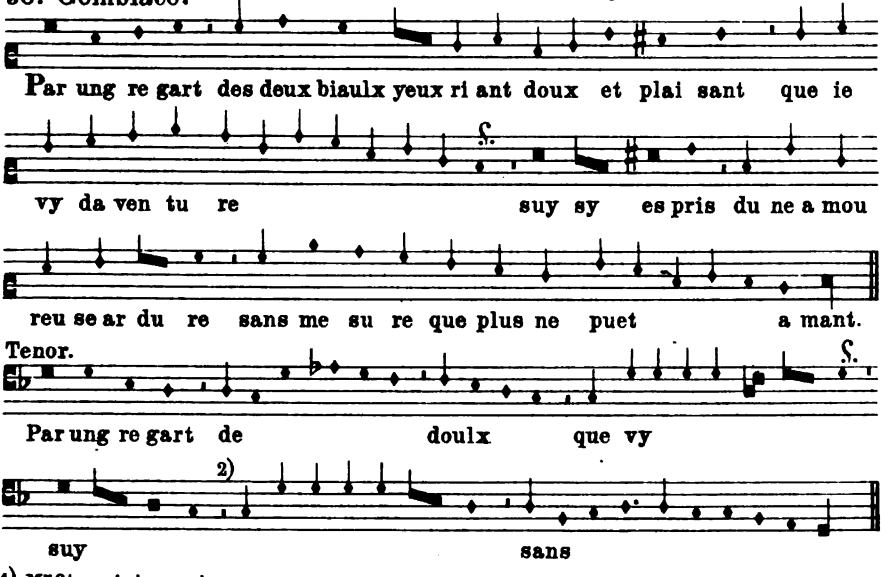
XXXIII.

P. Fontaine. Bologna, Liceo musicale Cod. 37.



XXXIV.

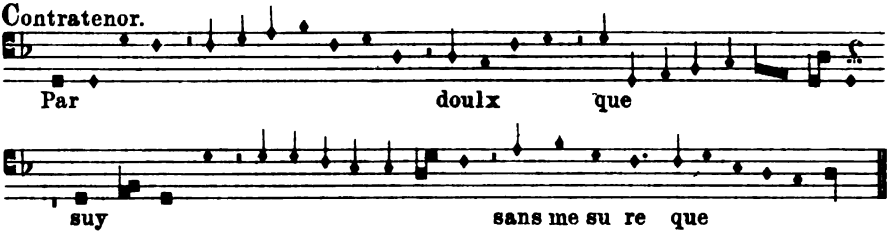
Jo. Gemblaco. Bologna, Liceo musicale Cod. 37.



1) Müßte minima sein.
2) Letzte beide Zeichen im Ms. undeutlich.

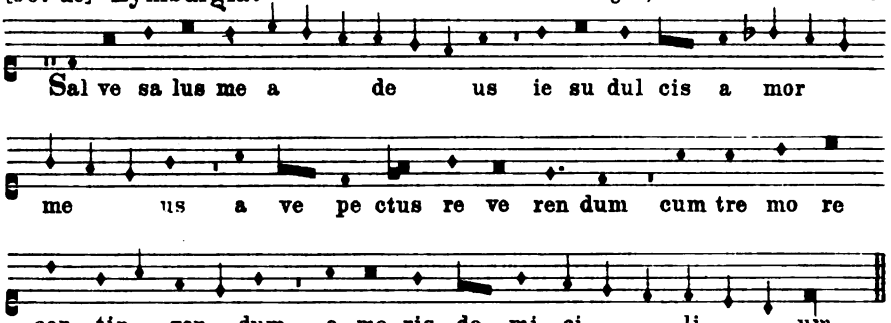
Digitized by Google

Contratenor.

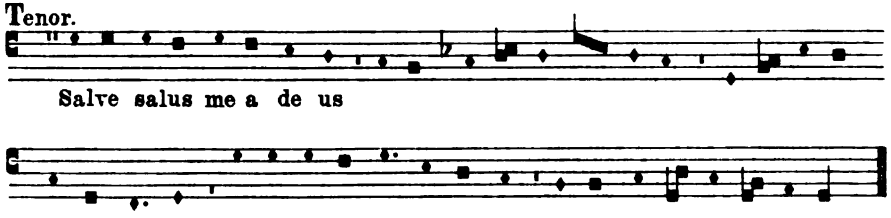


XXXV.

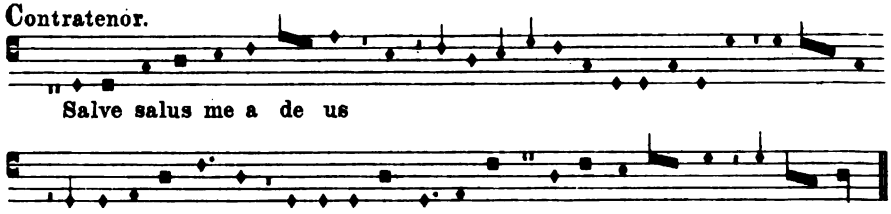
[Jo. de] Lymburgia. Bologna, Liceo musicale Cod. 37.



Tenor.

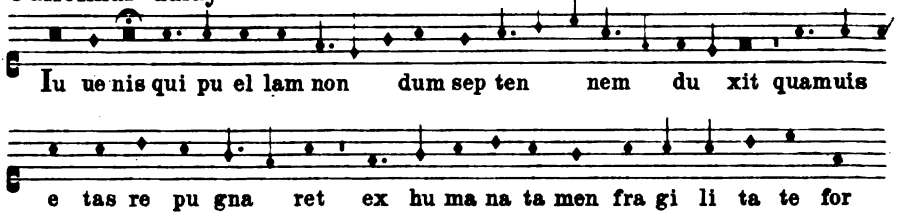


Contratenor.



XXXVI.

Guilelmus dufay. München Mus. Ms. 3224 frgm.



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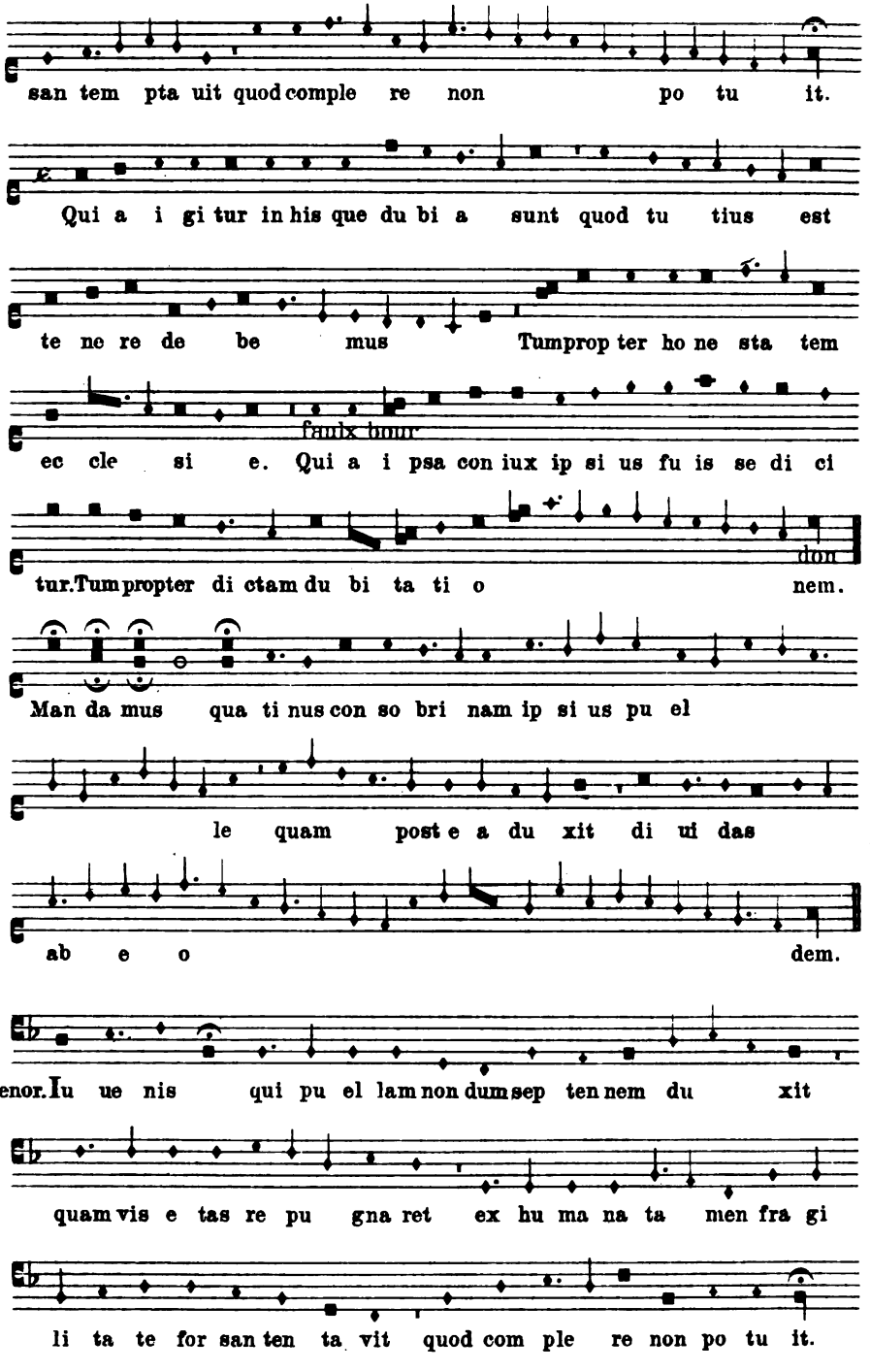
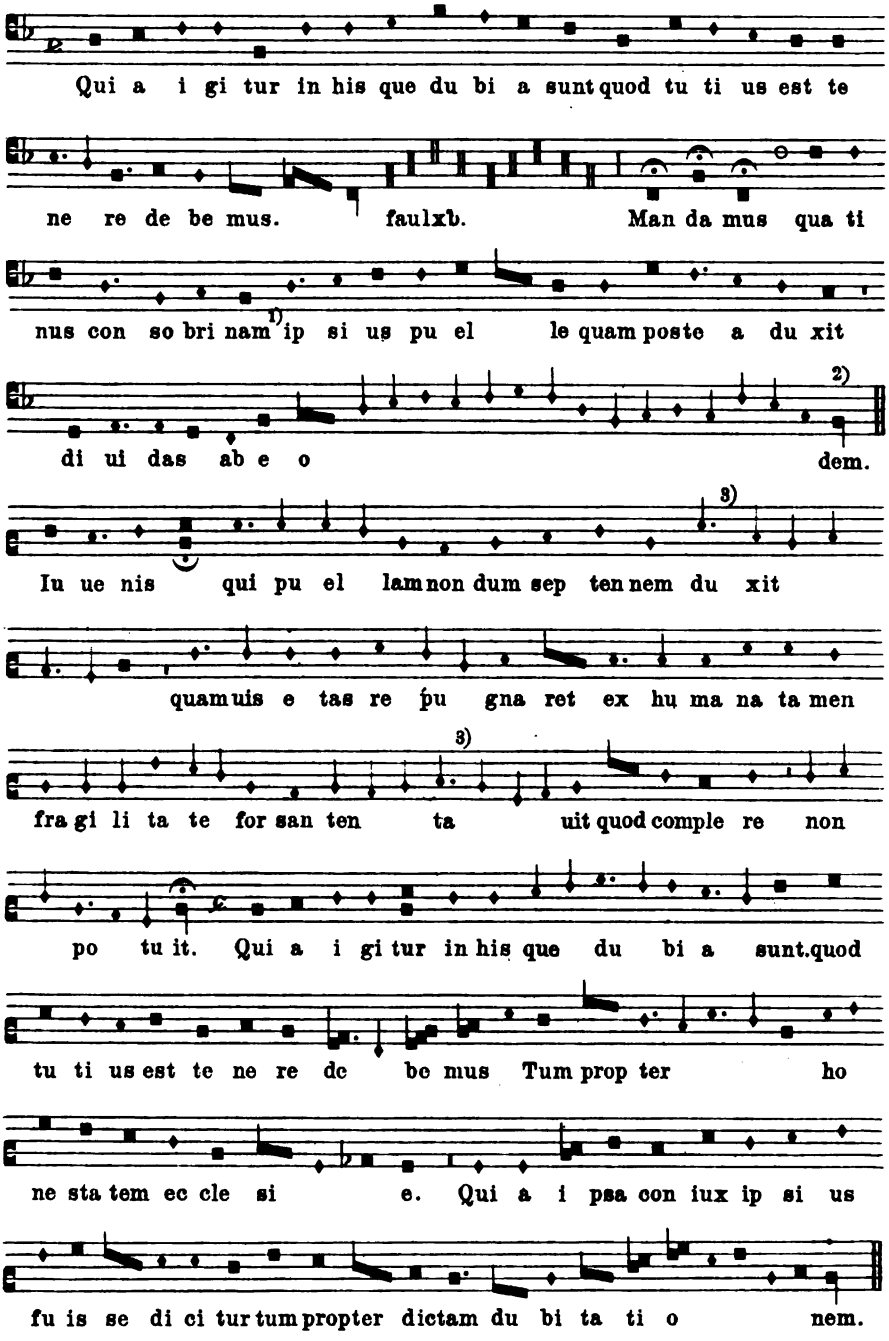
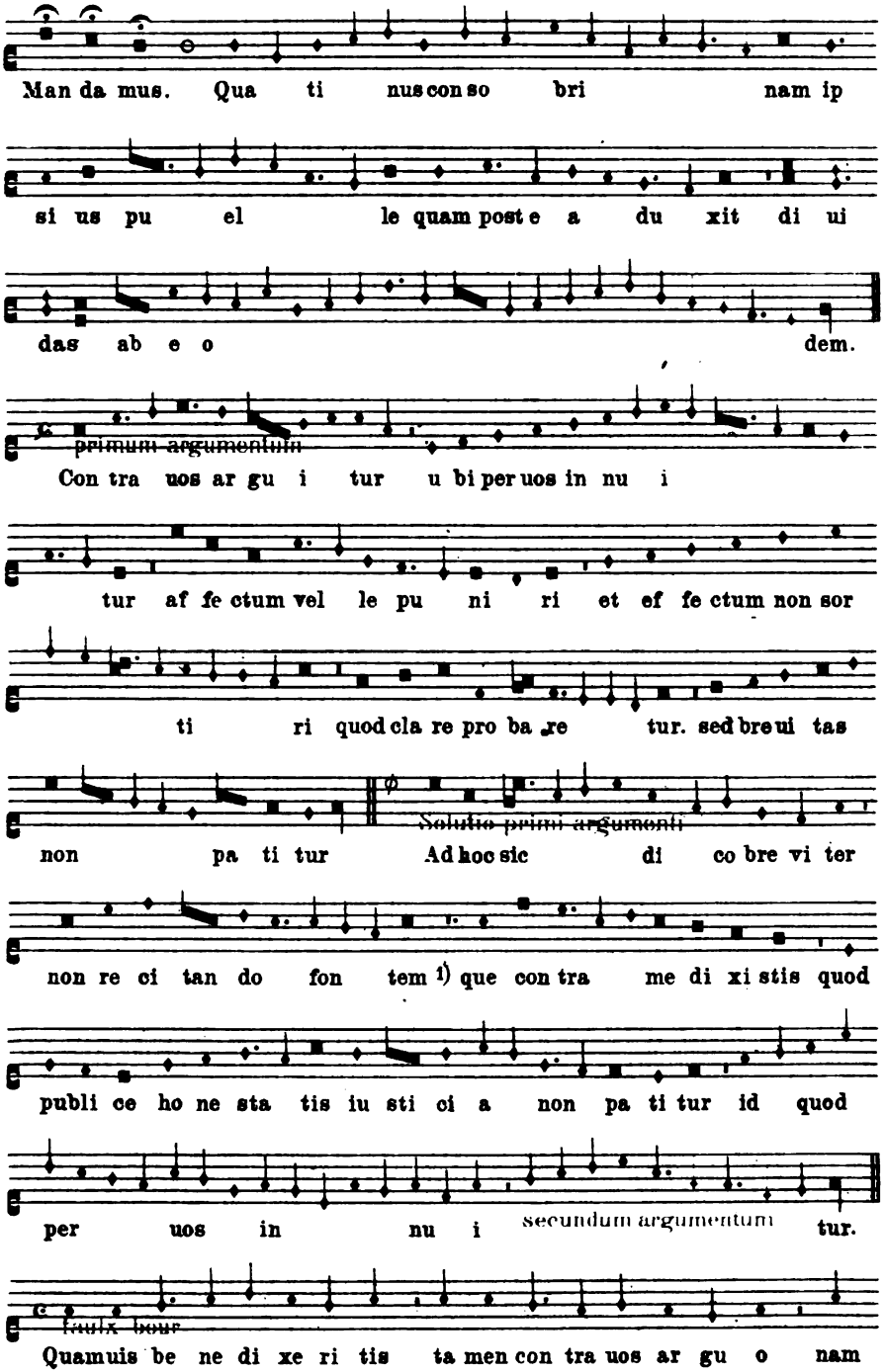


Digitized by Google



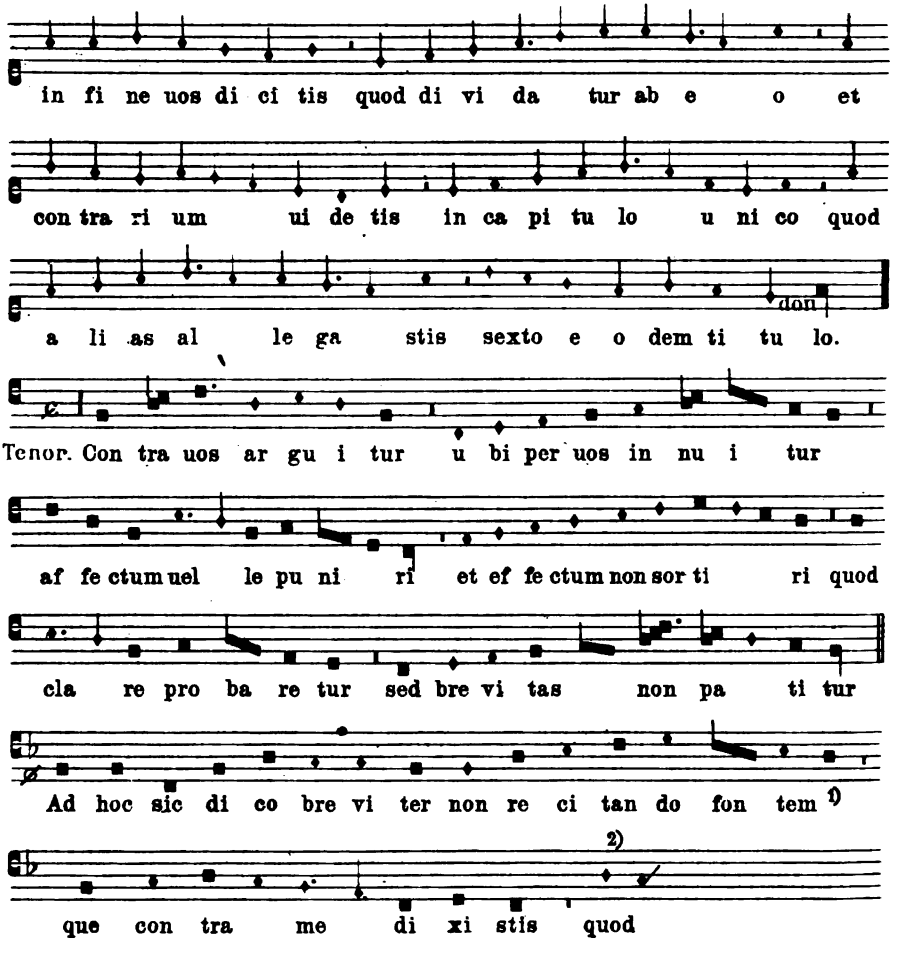
1) Im Ms. *consobrina.*
2) Im Ms. *brevis.*
3) Im Ms. *semibrevis.*

Digitized by Google



1) Im Ms. fonntem.

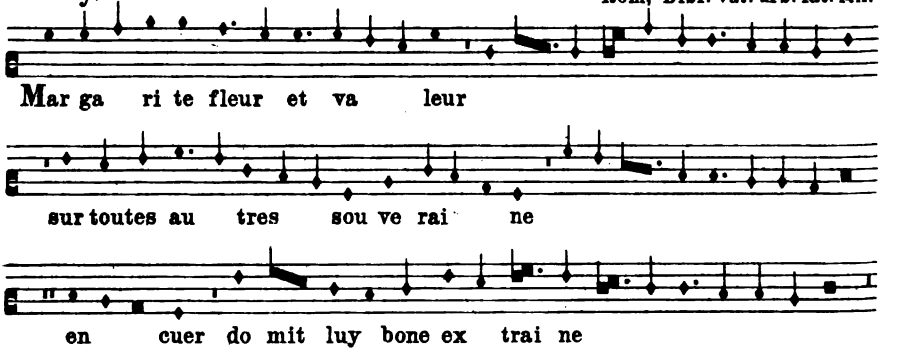
Digitized by Google



XXXVII.

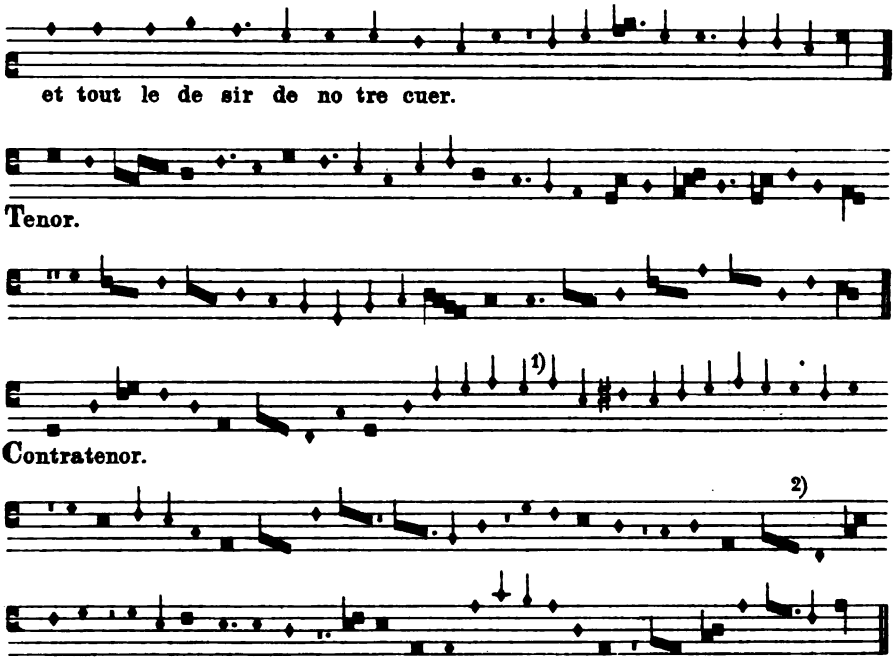
Bincoys.

Rom. Bibl. Vat. urb. lat. 1411.



1) Im Ms. fonntem.
2) Im Ms. *g*.

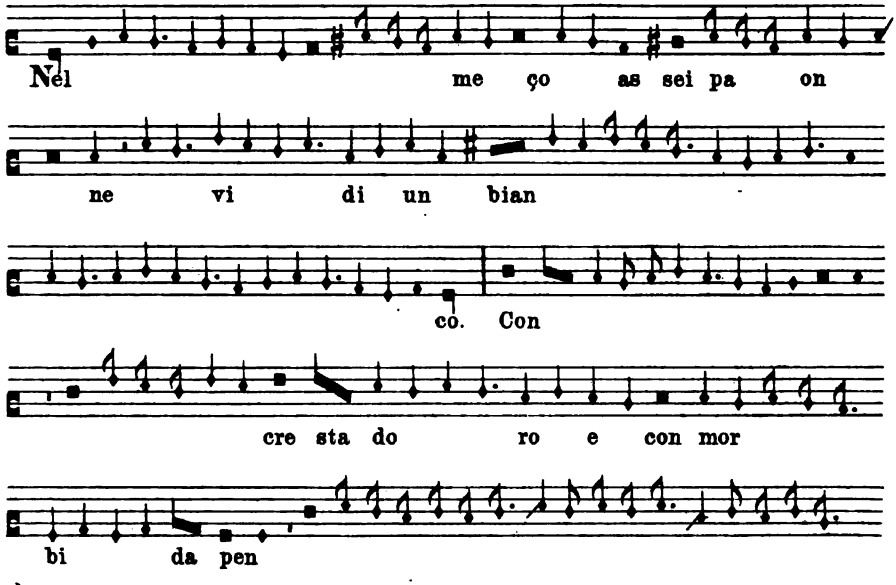
Digitized by Google



XXXVIII.

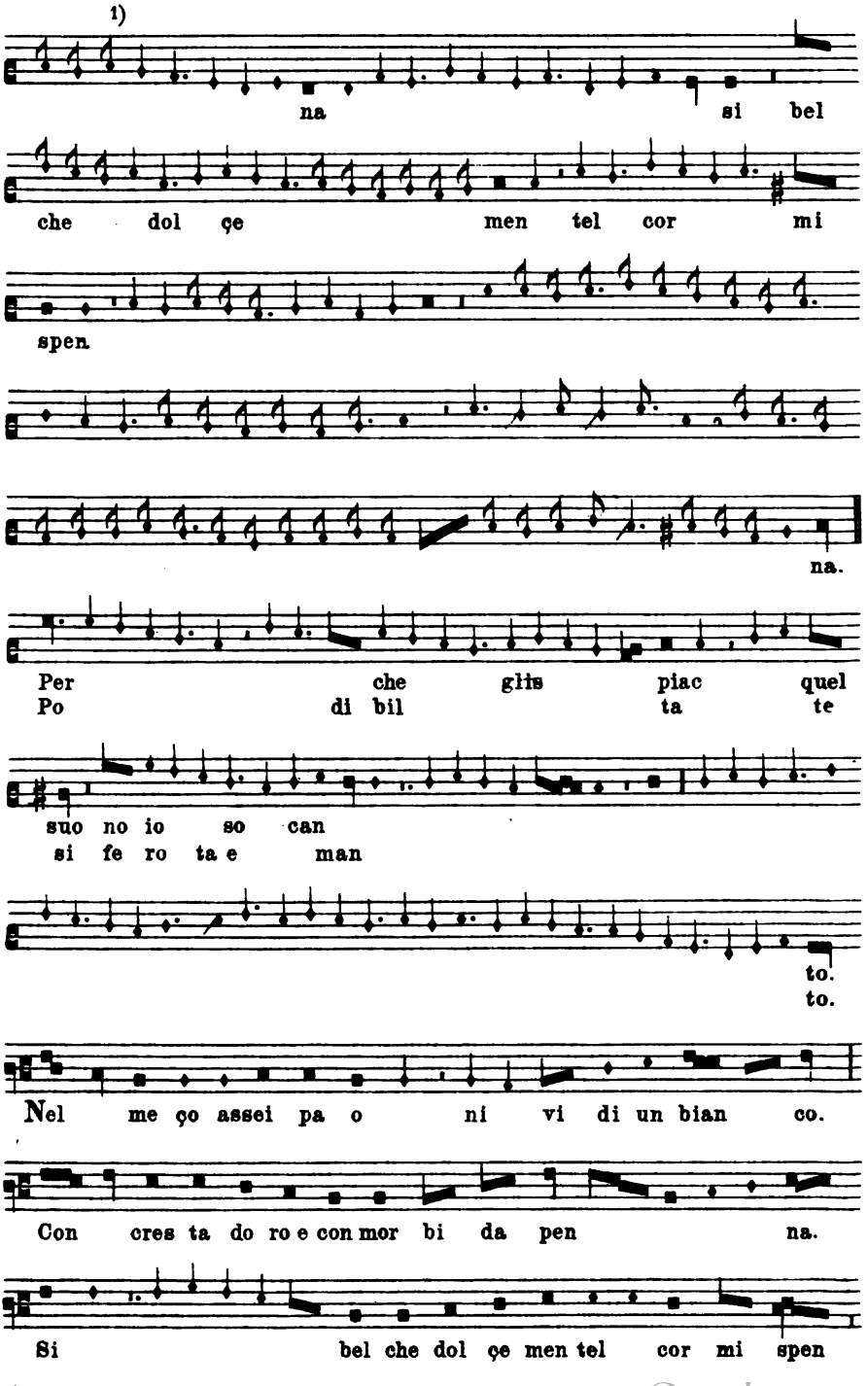
Magister Johannes de Florentia.

Florens, Med. Laur. Pal. 87.



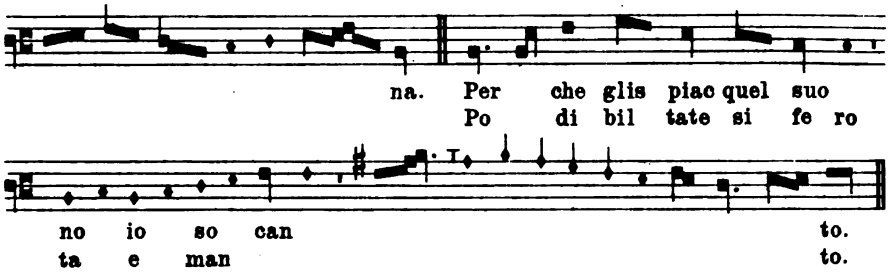
1) Im Ms. *semibrevis*.
2) Im Ms. Ligatur *fe*.

Digitized by Google



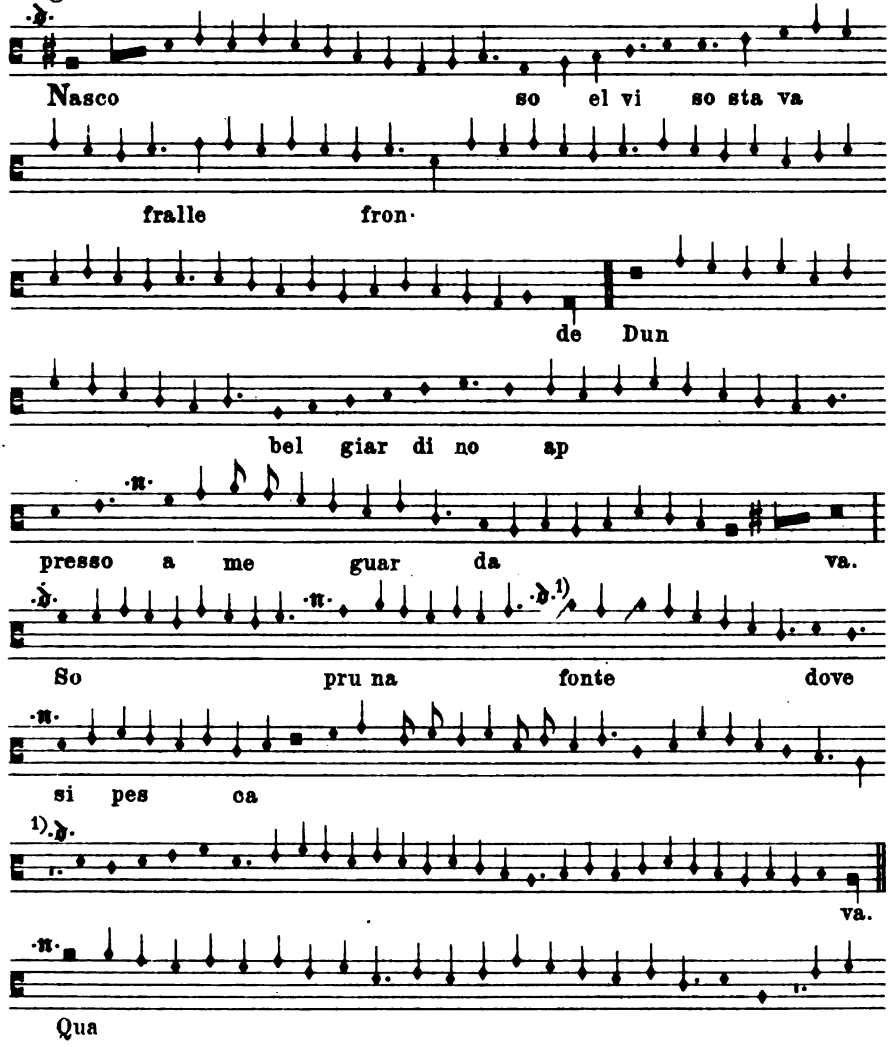
1) Im Ms. fehlt den letzten drei Noten die Fahne.

Digitized by Google



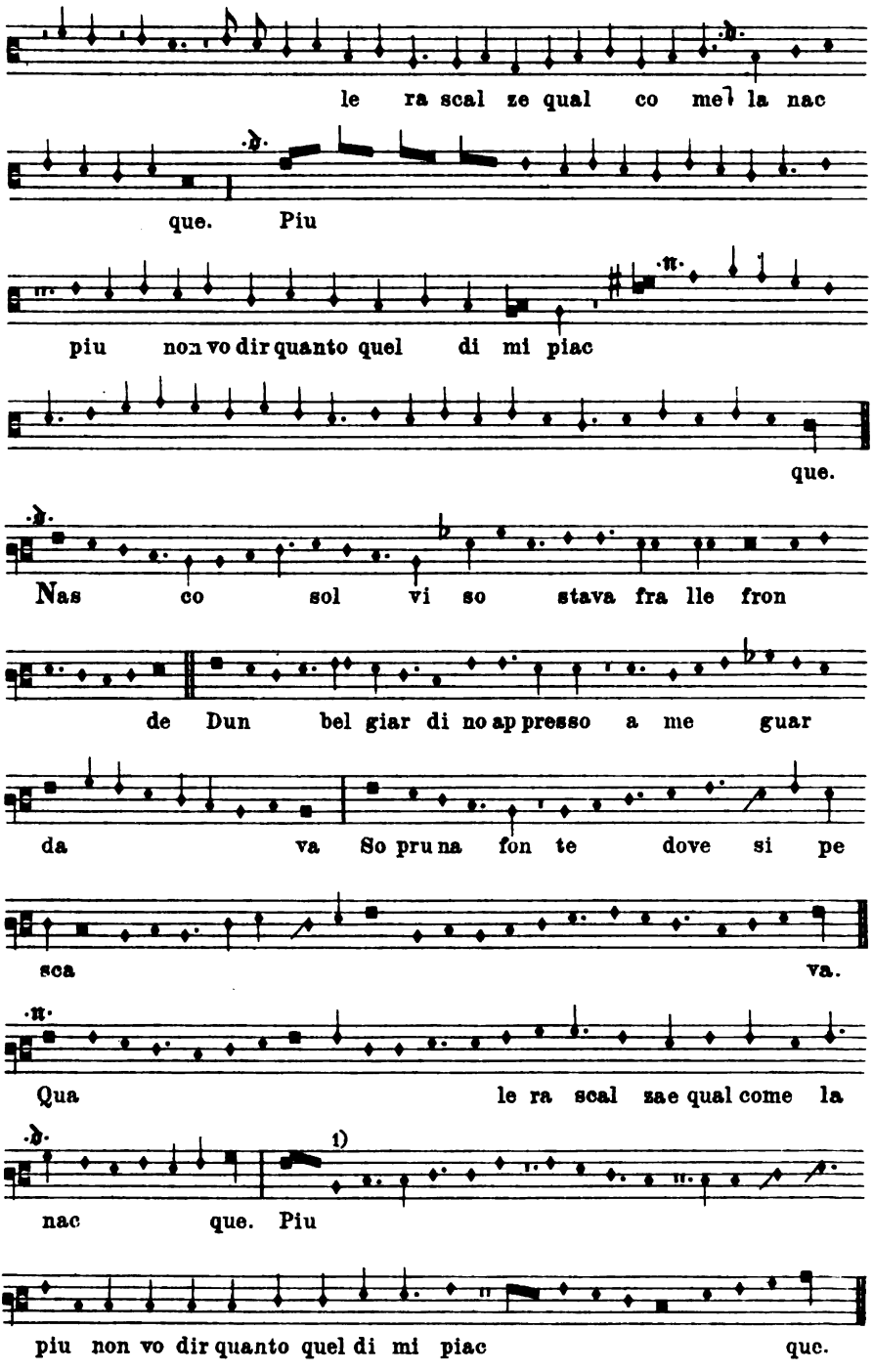
XXXIX.

Magister Johannes de Florentia. Florenz, Med. Laur. Pal. 87.



1) Zeichen fehlt im Ms.

Digitized by Google

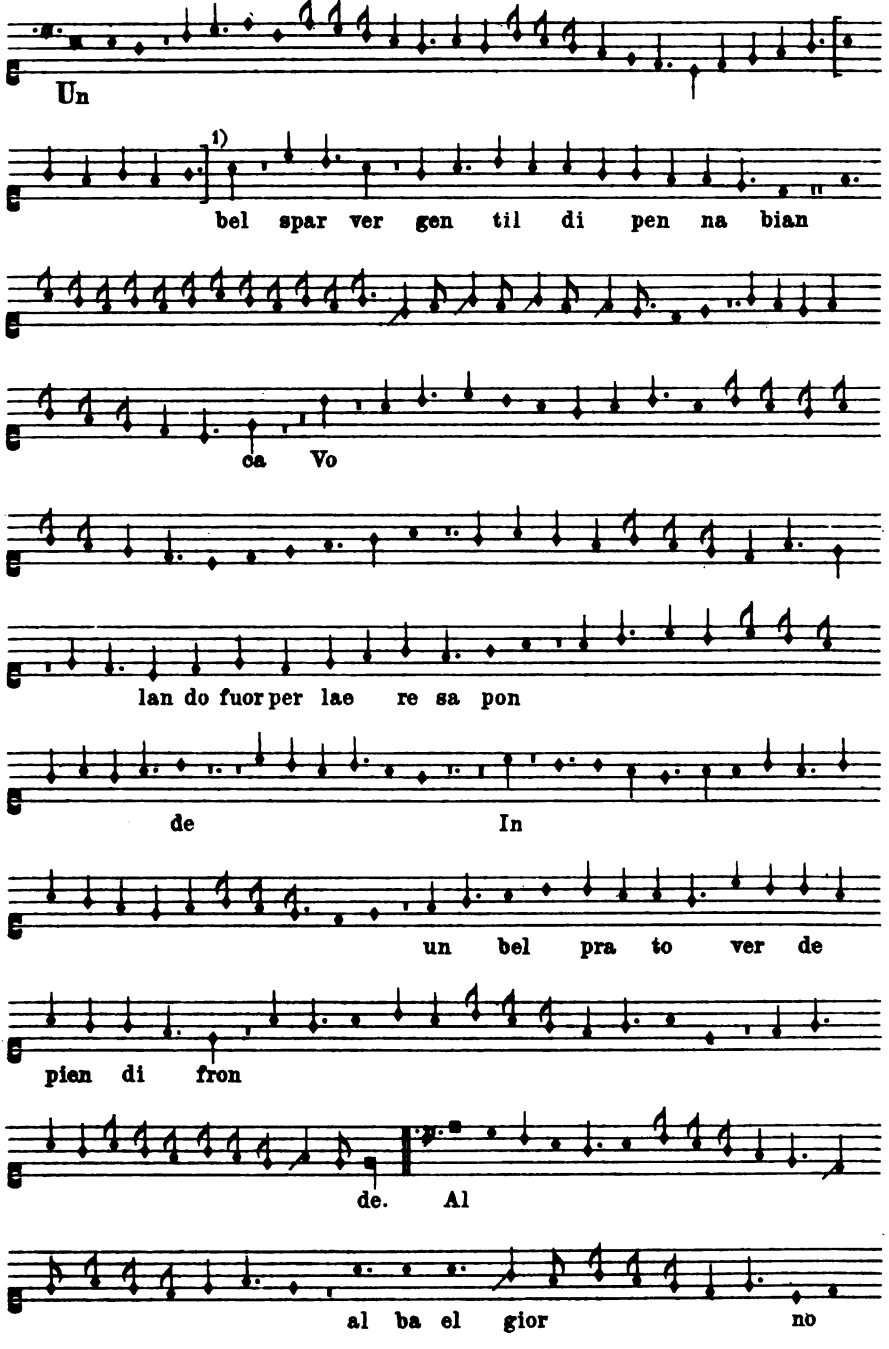


1) Im Ms. .

Digitized by Google

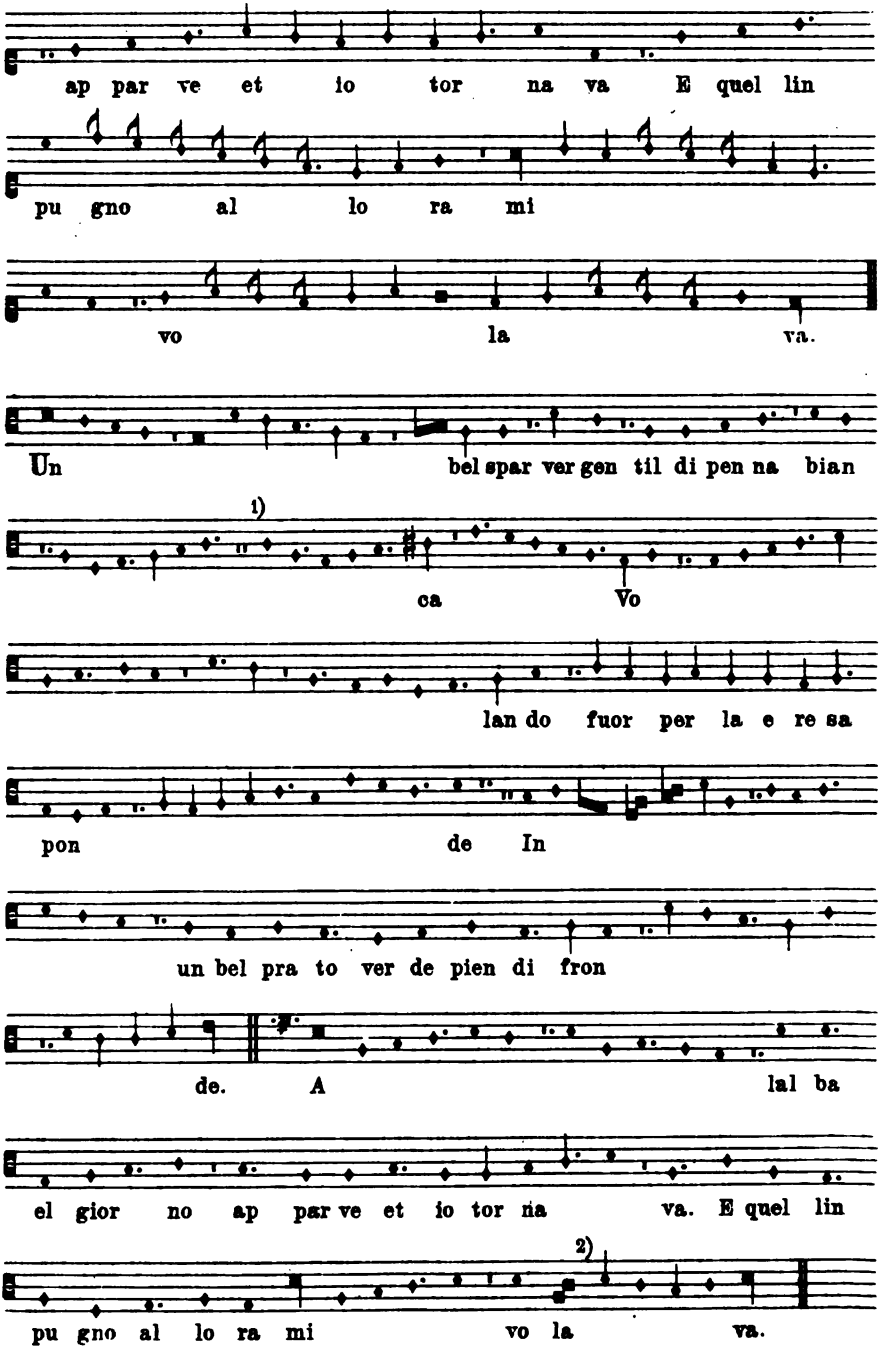
XL.

Magister Jachobus de Bononia. Florenz, Med. Laur. Pal. 87.



1) Die Einschiebung ist an Hand von Paris ital. 568 erfolgt.

Digitized by Google



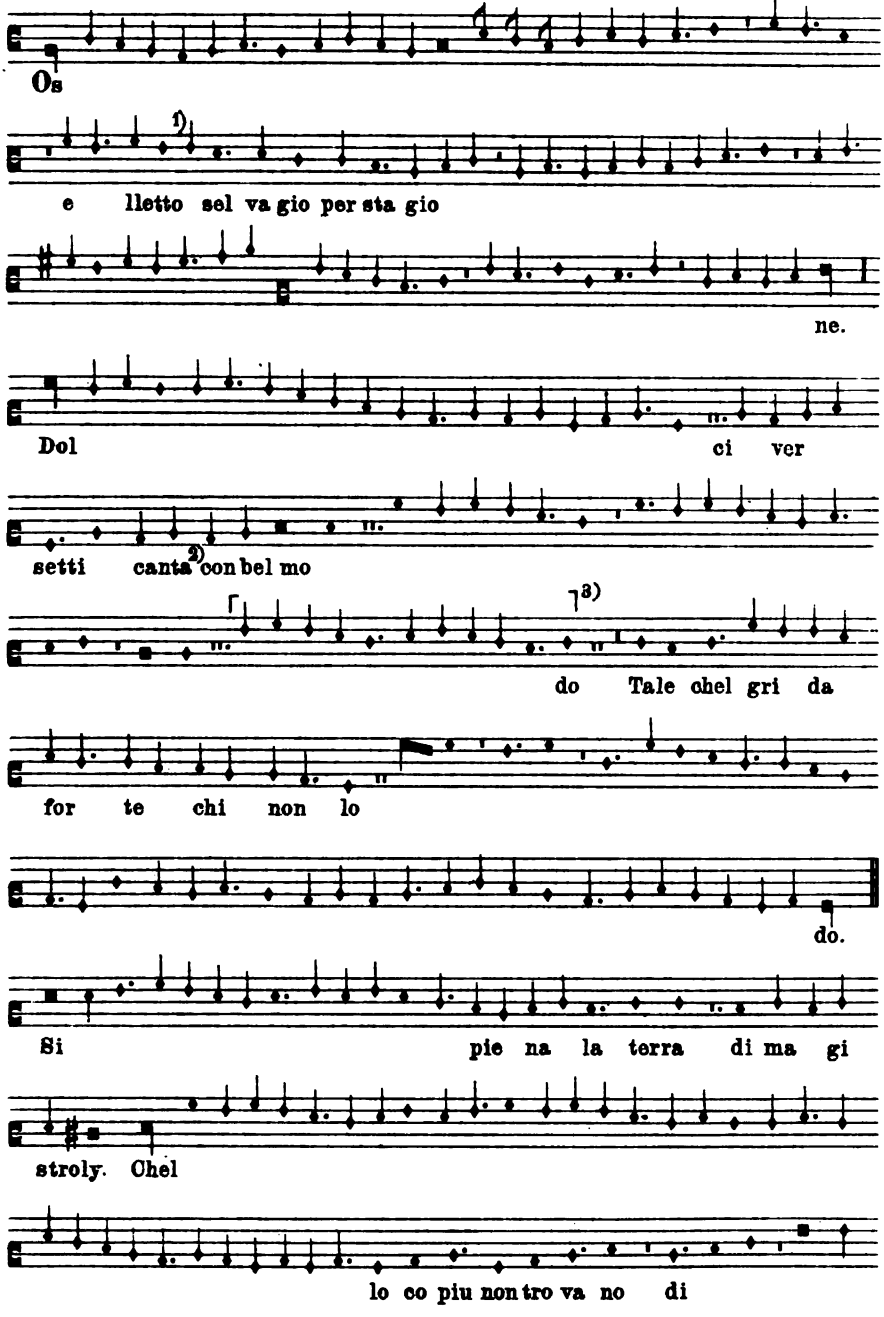
1) Im Ms Florenz las ich anstelle der Pausen, die P. 568 darbietet, ein Kreuz.

2) P. 568 hat vor *C* ein Kreuz.

Digitized by Google

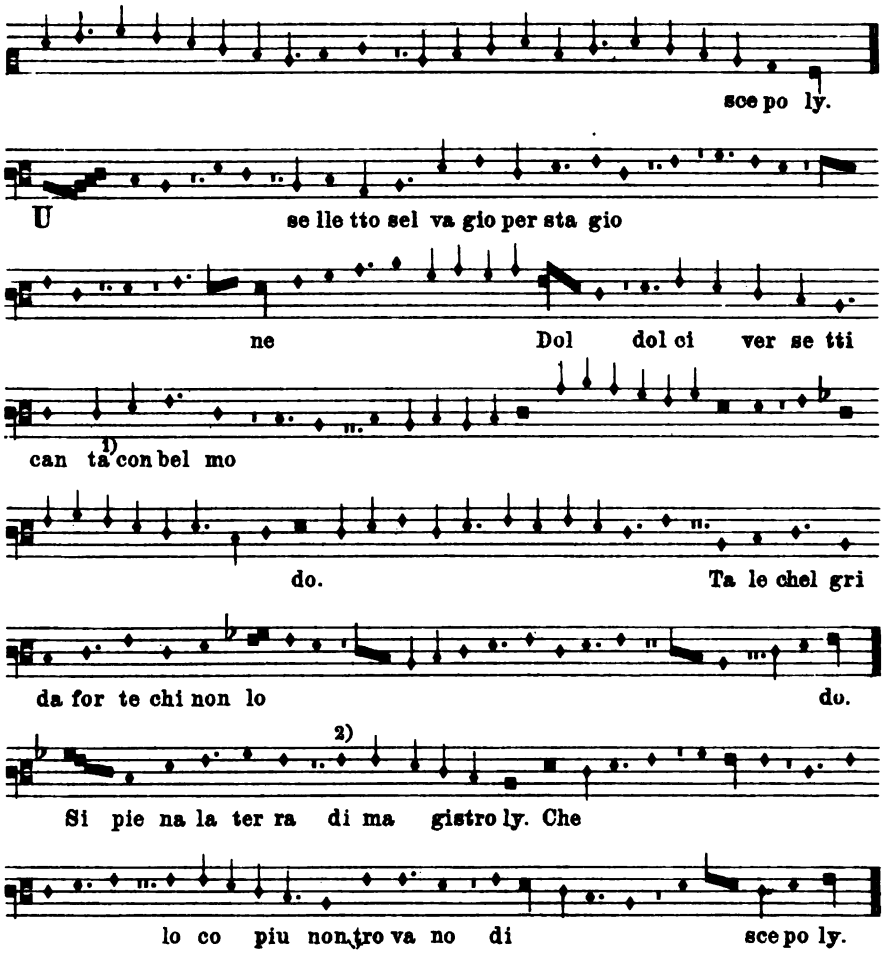
XLI.

Magister Jachobus de Bononia. Florenz, Med. Laur. Pal. 87.



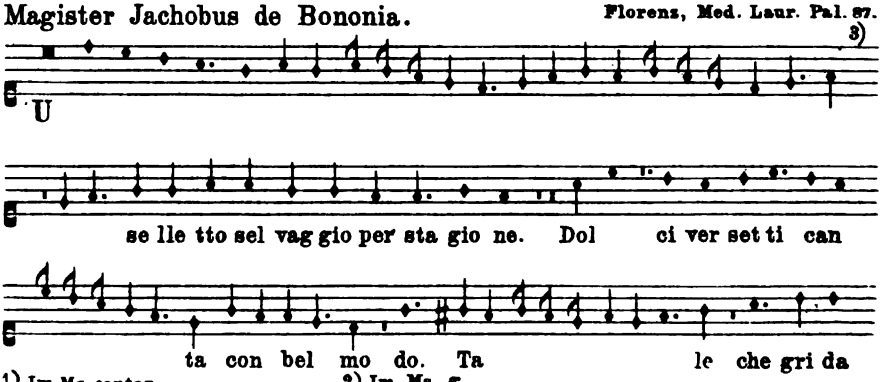
1) Die Notenform im Ms. ist undeutlich zu erkennen; es scheint eine minima zu sein.
2) Im Ms. cantan. 3) Die eingeklammerte Tonreihe steht eine Terz zu hoch.

Google



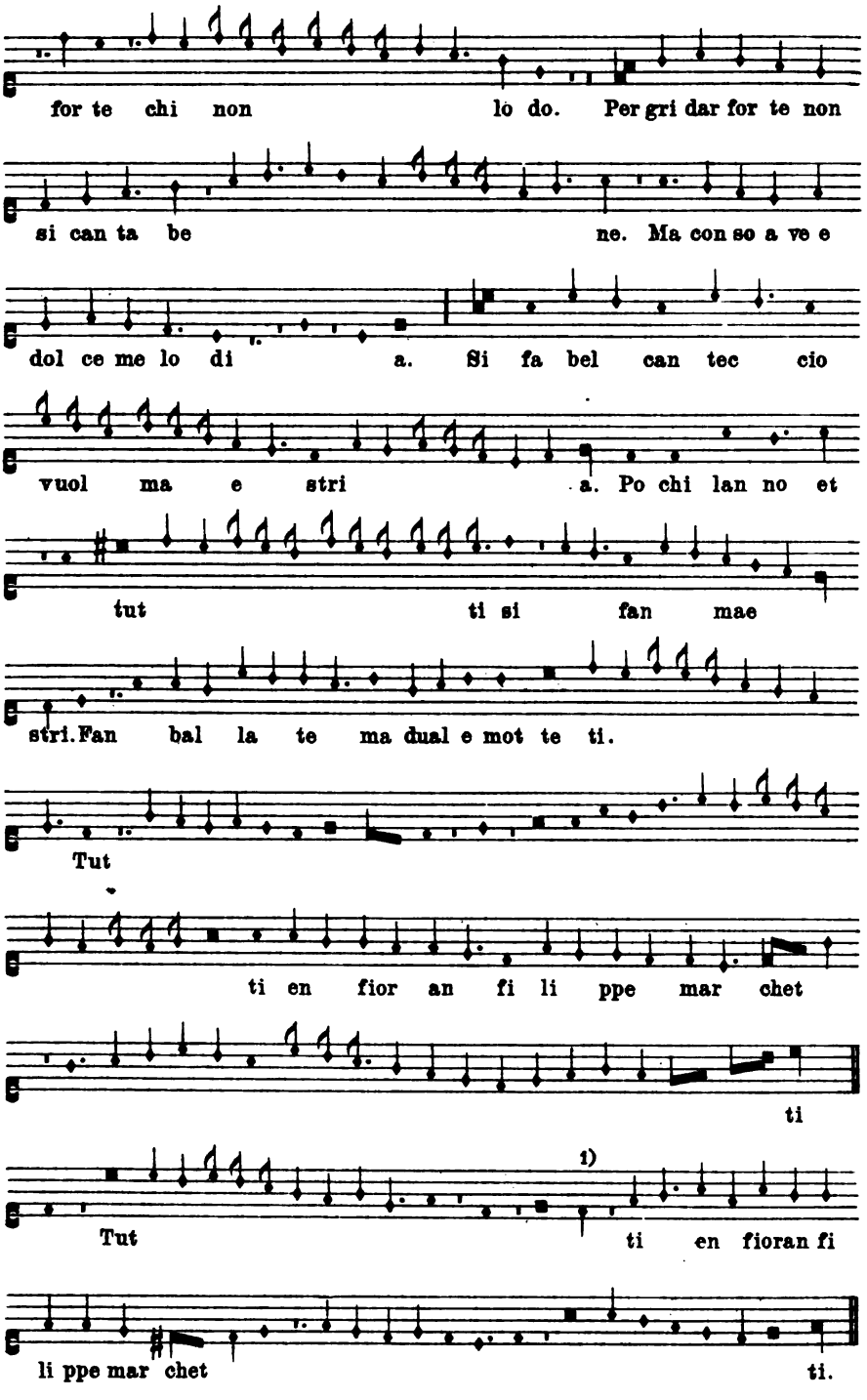
XLII.

Magister Jachobus de Bononia. Florenz, Med. Laur. Pal. 87.



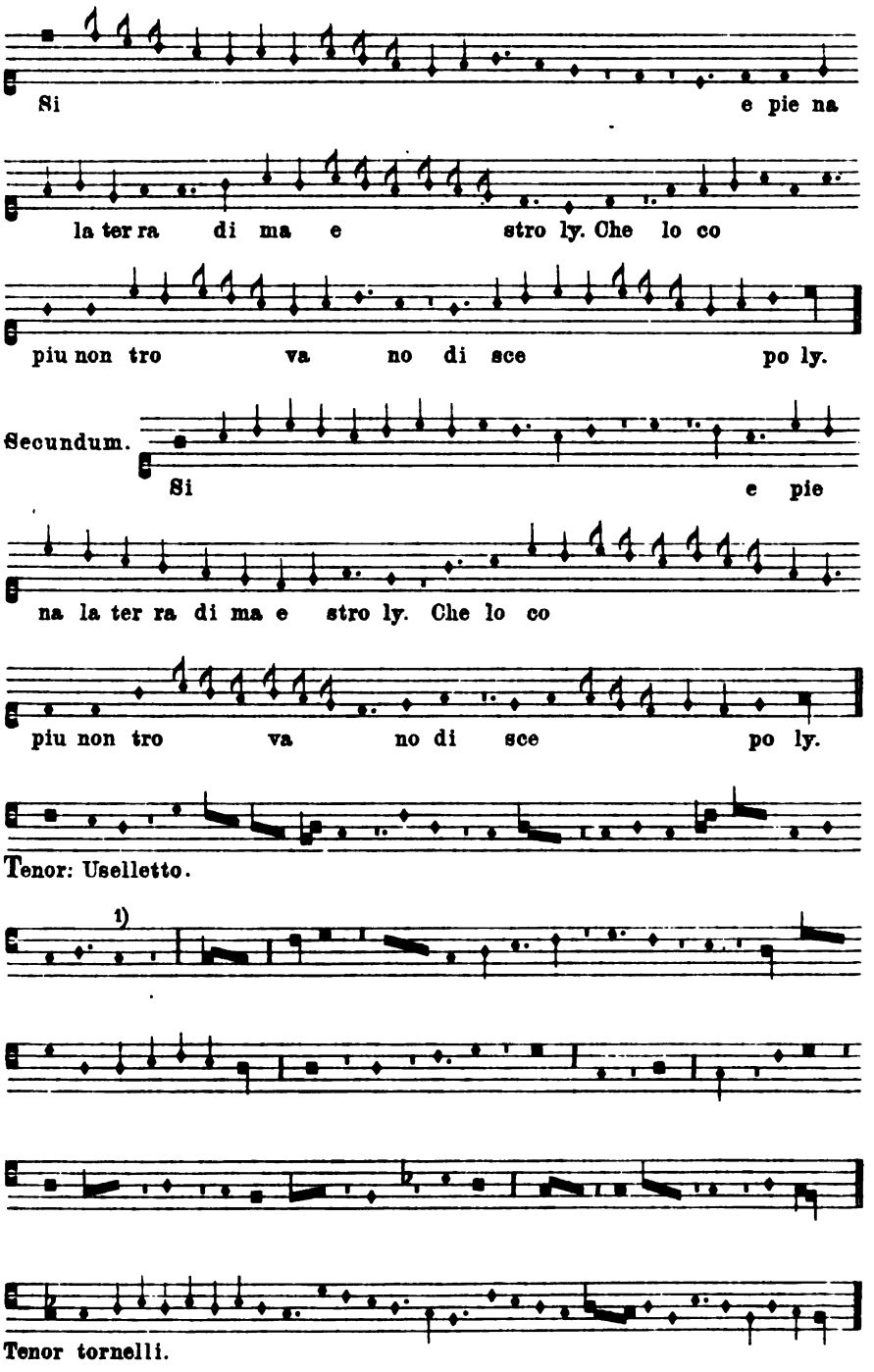
1) Im Ms. cantan. 2) Im Ms. ſ.
3) Fehlt im Ms. Florenz; aus Handschrift Paris ital. 568 eingefügt.

Digitized by Google



1) Im Ms. *e*. Konjektur nach Paris ital. 568.

Digitized by Google

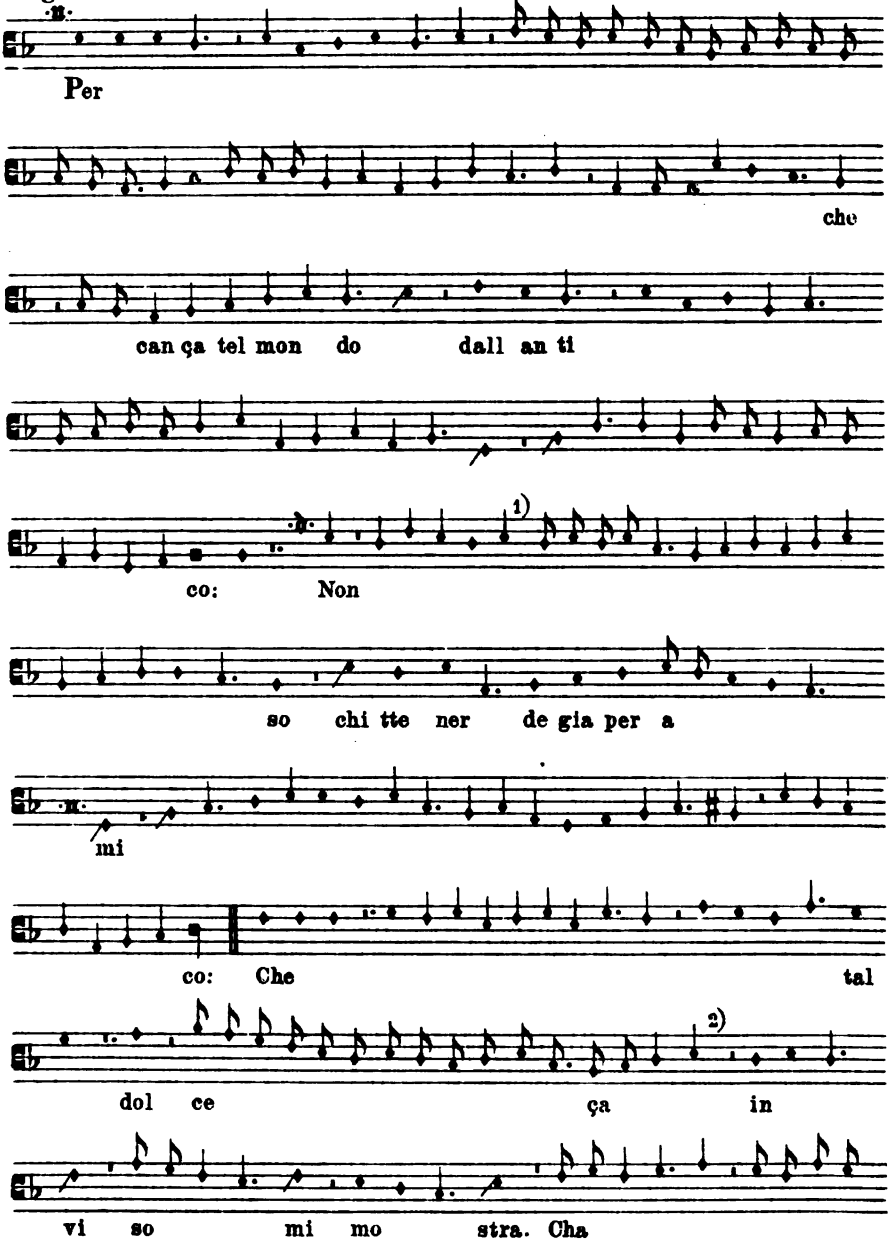


1) Im Ms. a Verbessert nach Ms. Paris ital. 568.

Digitized by Google

XLIII.

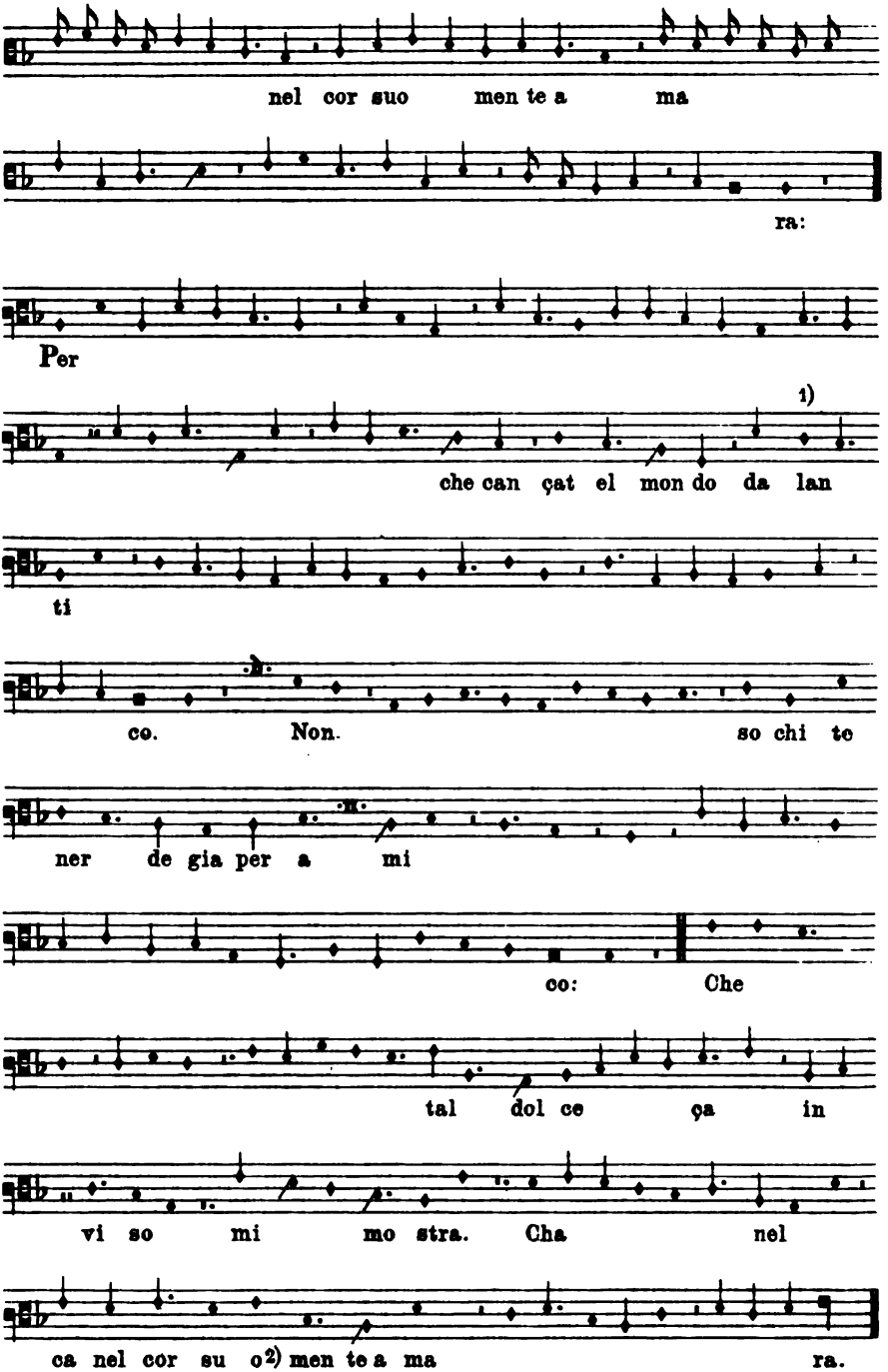
Magister Frater Bartolinus de Padua. Florenz, Med. Laur. Pal. 87.


Per
che
can ça tel mon do dall an ti
co: Non
so chi tte ner de gia per a
mi
co: Che tal
dol ce ça in
vi so mi mo stra. Cha

1) Im Ms. gelten die beiden letzten Noten ♩ ♩.

2) Im Ms. sind die 4 letzten Werte ♪♩♩♪.

Digitized by Google

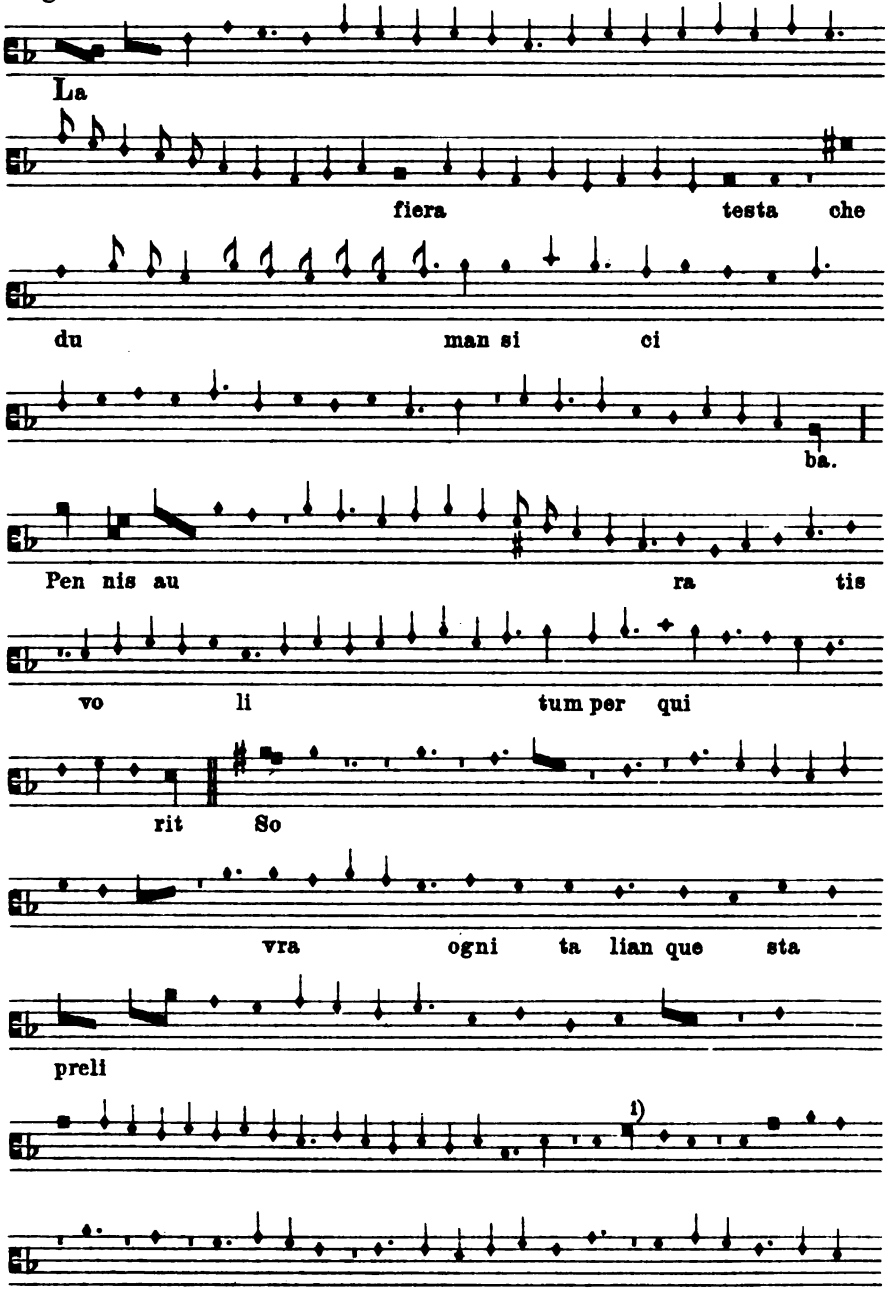


1) Im Ms. ♩. 2) Im Ms. *sua*.

Digitized by Google

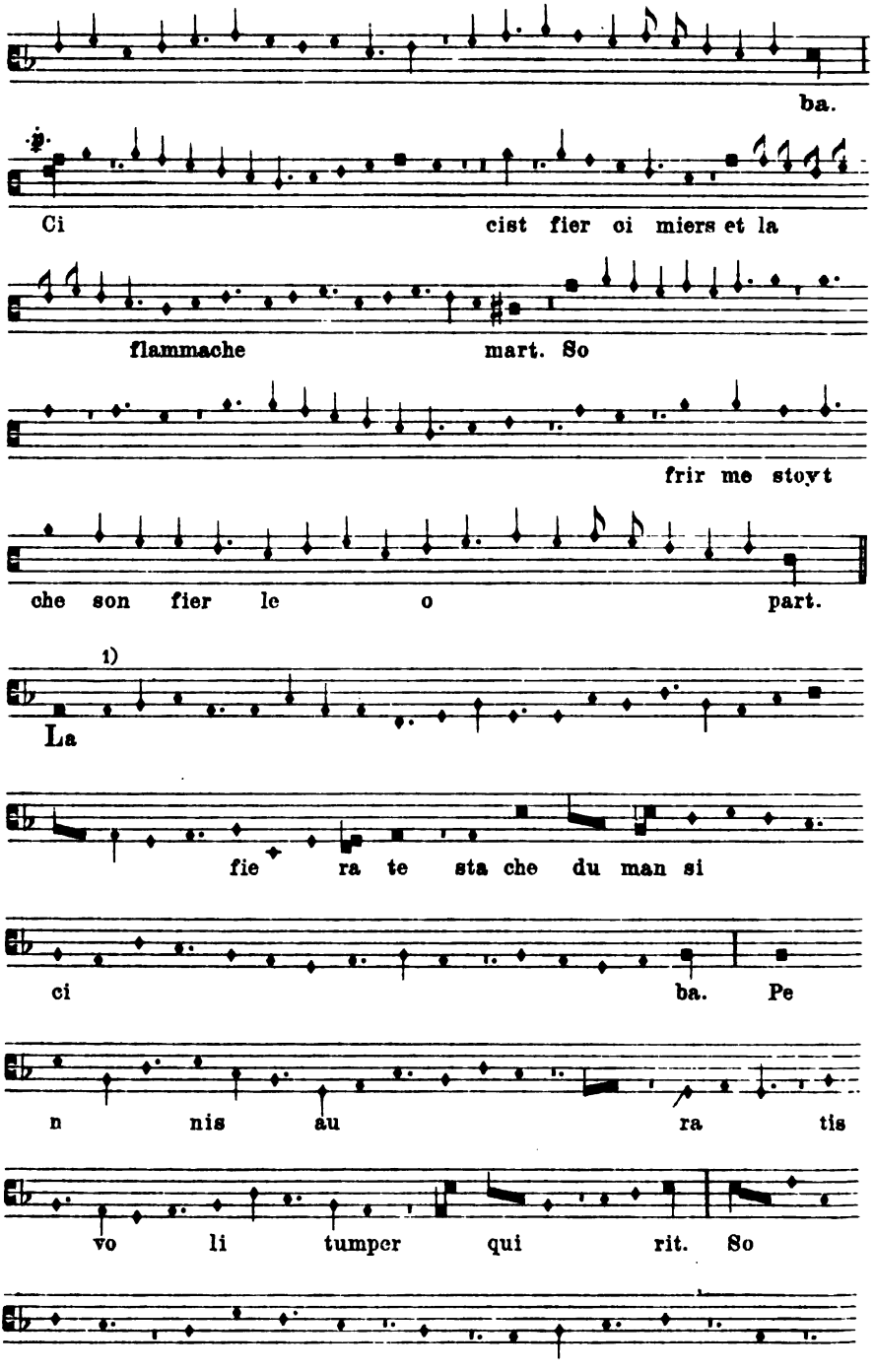
XLIV.

Magister Frater Bartolinus de Padua. Florenz, Med. Laur. Pal. 87.



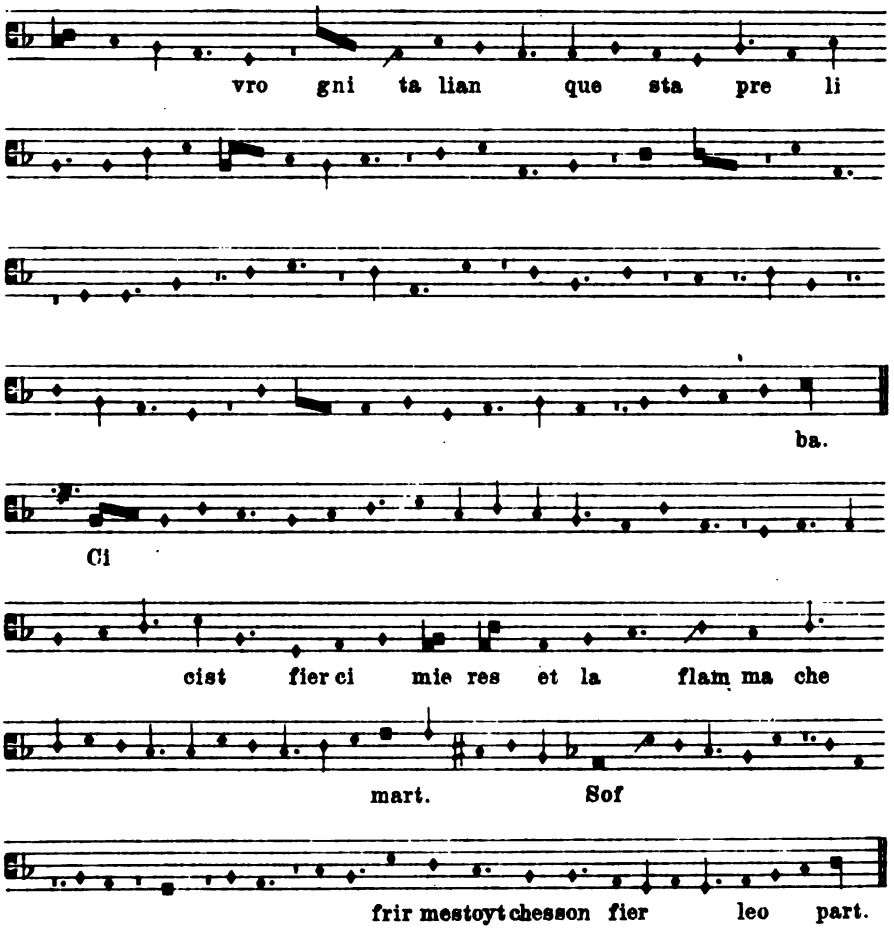
1) Im Ms. *brevis*.

Digitized by Google



1) Paris ital. ses hat ♪ .

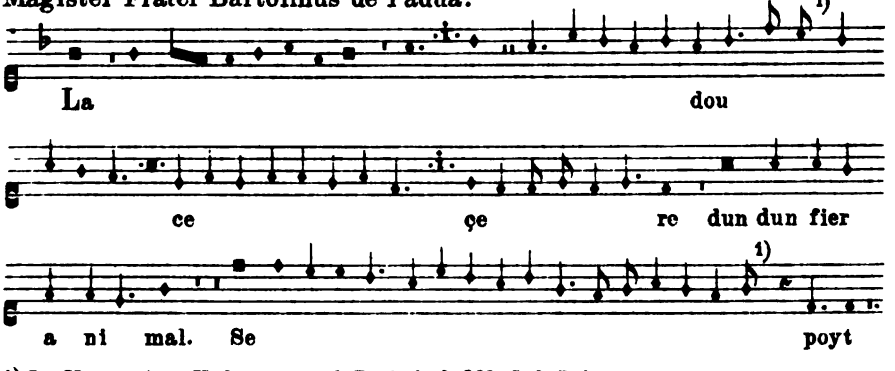
Digitized by Google



XLV.

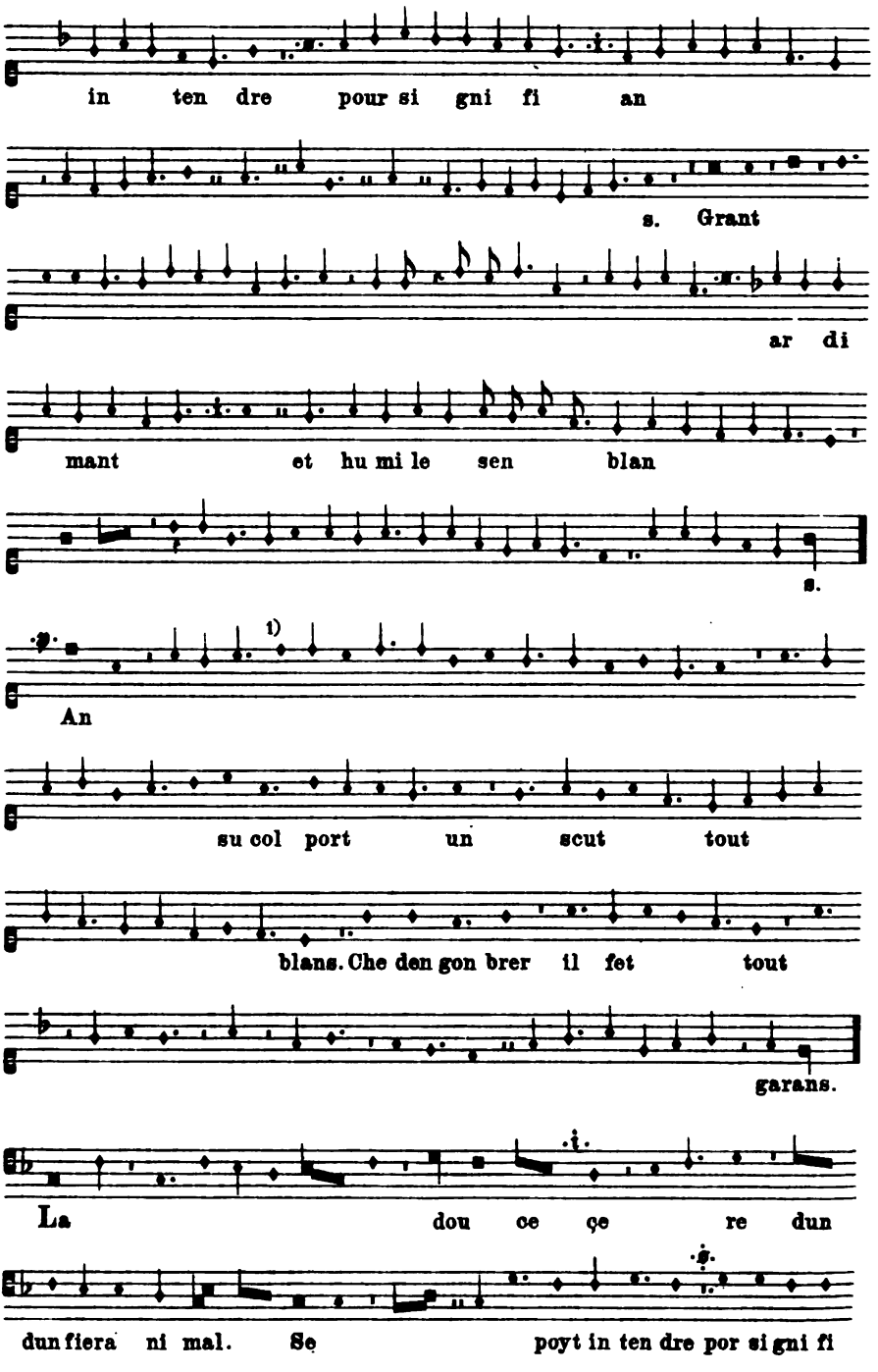
Magister Frater Bartolinus de Padua.

Florenz, Med. Laurenziana Pal. 87.



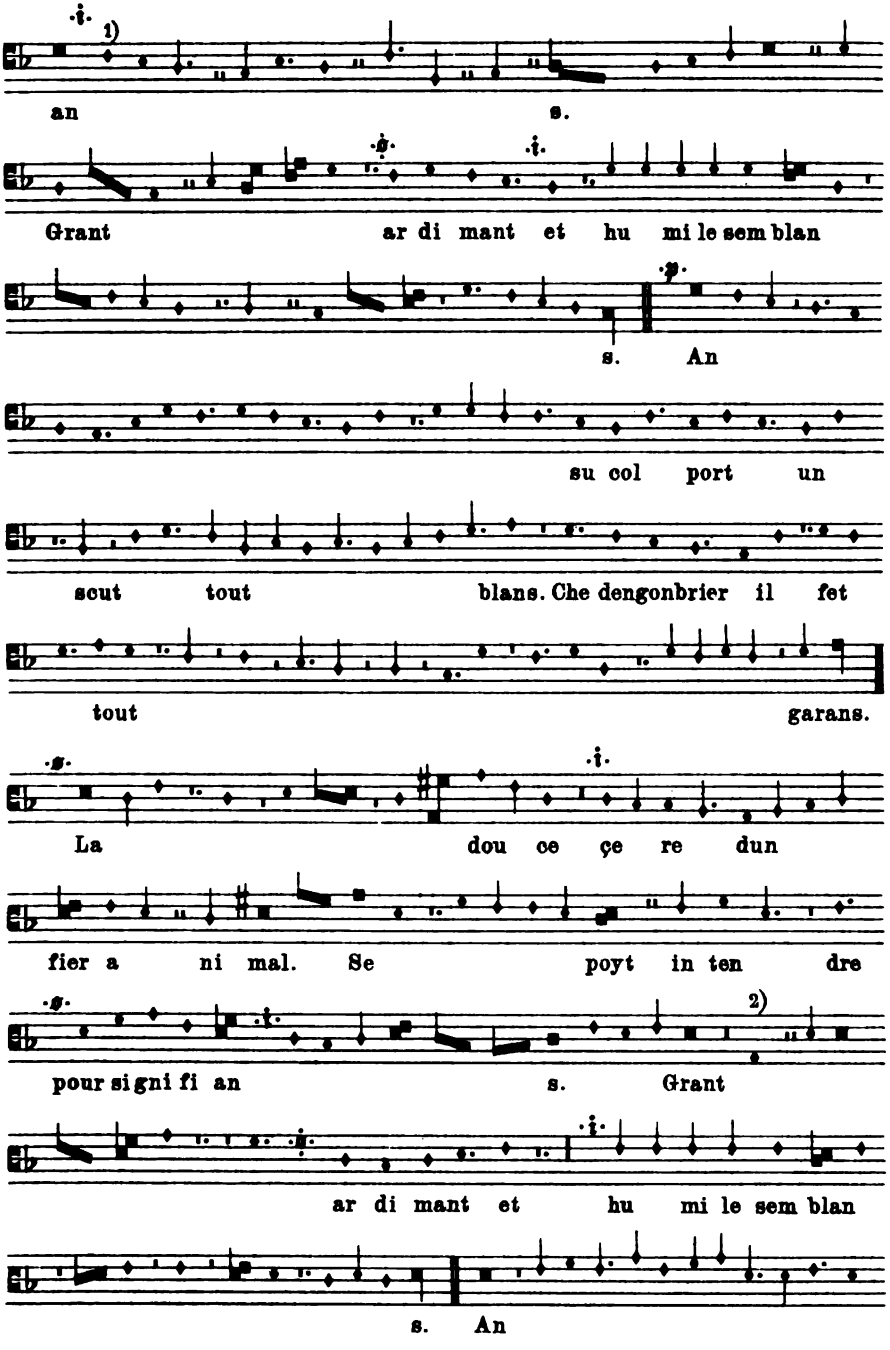
1) Im Ms. minimae. Verbessert nach Paris ital. 568, Cod. Reina etc.

Digitized by Google



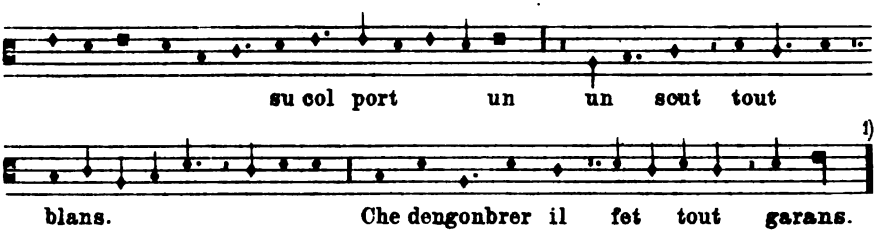
1) Ein ♭ vor *d* habe ich als sinnlos im Anschluß an Ms. Paris ausgemerzt.

Digitized by Google



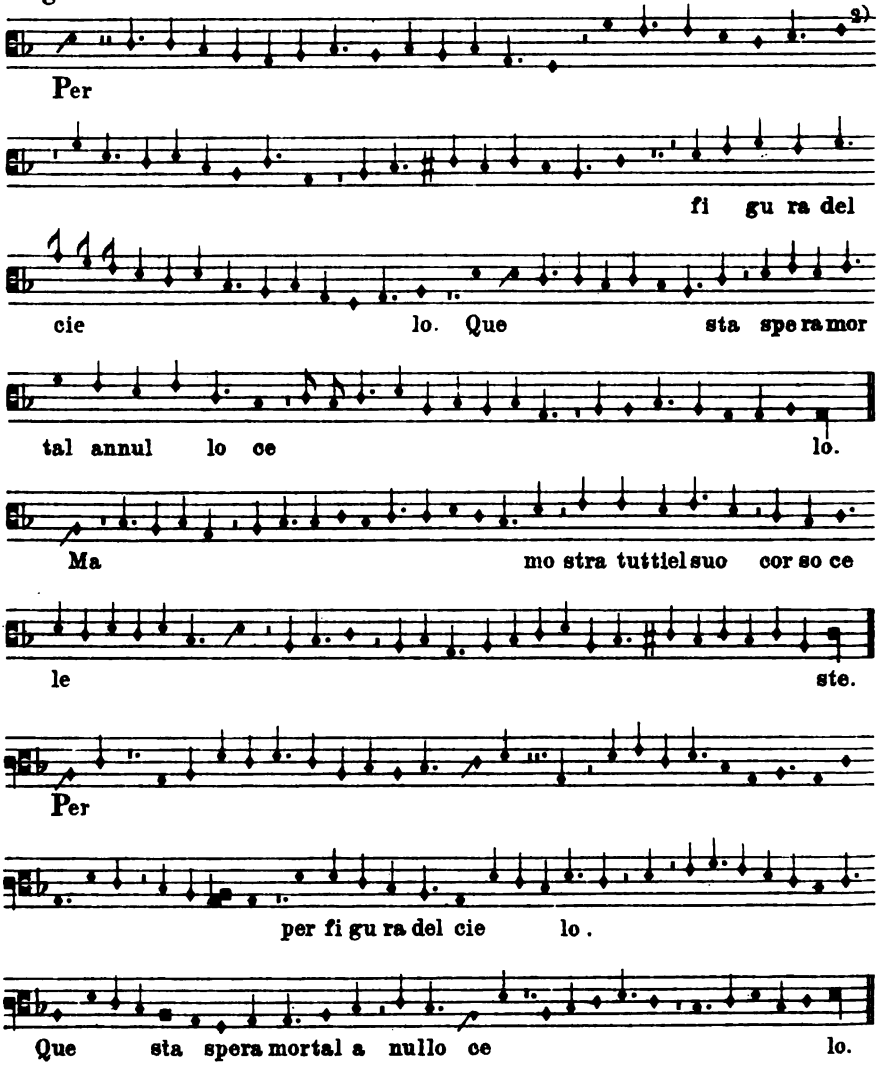
1) In Handschrift Paris ital. 568 minima.
2) Ich las *s* im Ms.

Digitized by Google



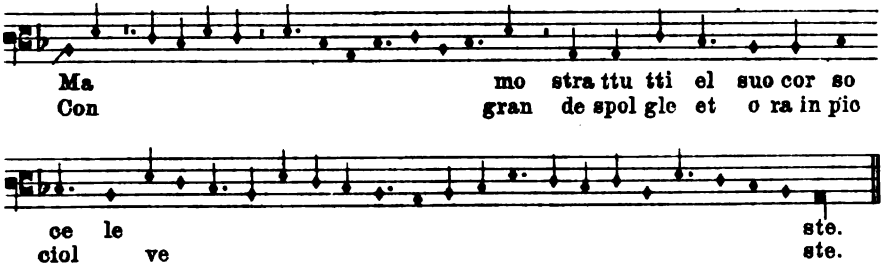
XLVI.

Magister Frater Bartolinus de Padua. Florenz, Med. Laur. Pal. 87.



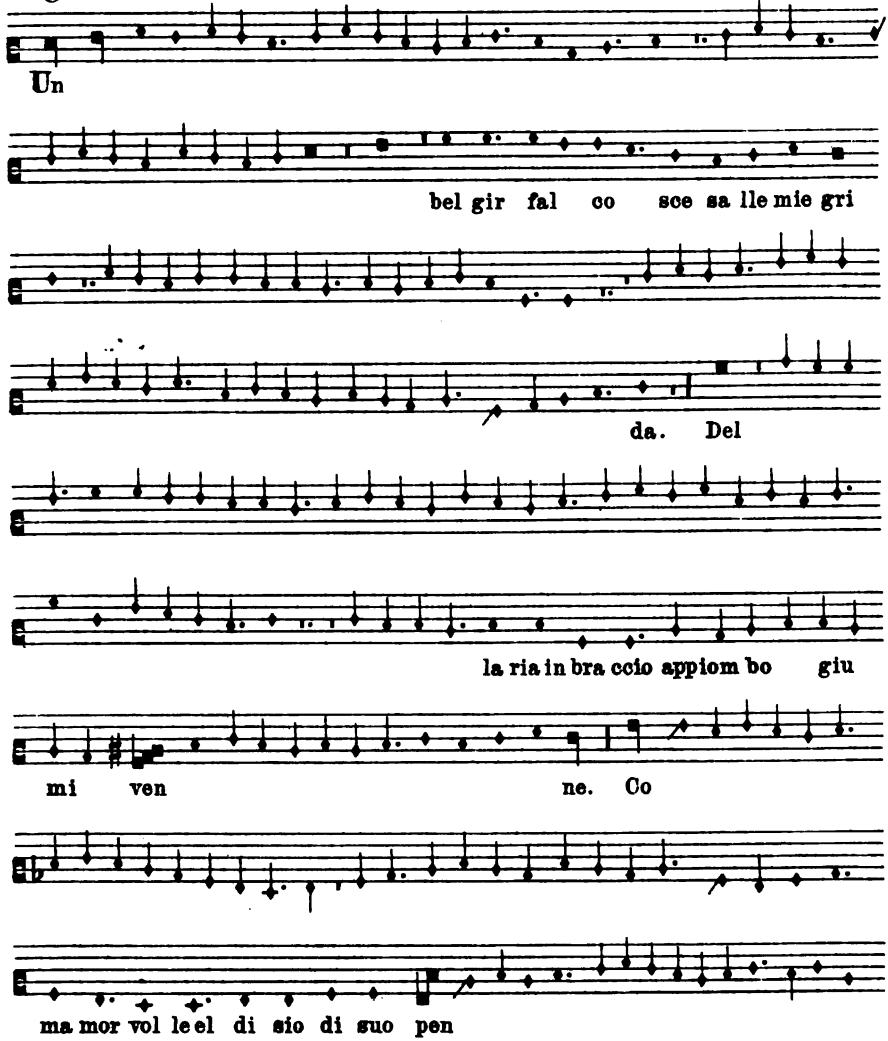
1) Diese Stimme fehlt in Paris ital. 568. 2) Im Ms. *d*.

Digitized by Google



XLVII.

Magister Dominus Donatus de Florentia. Florenz. Med Laur. Pal. 87.



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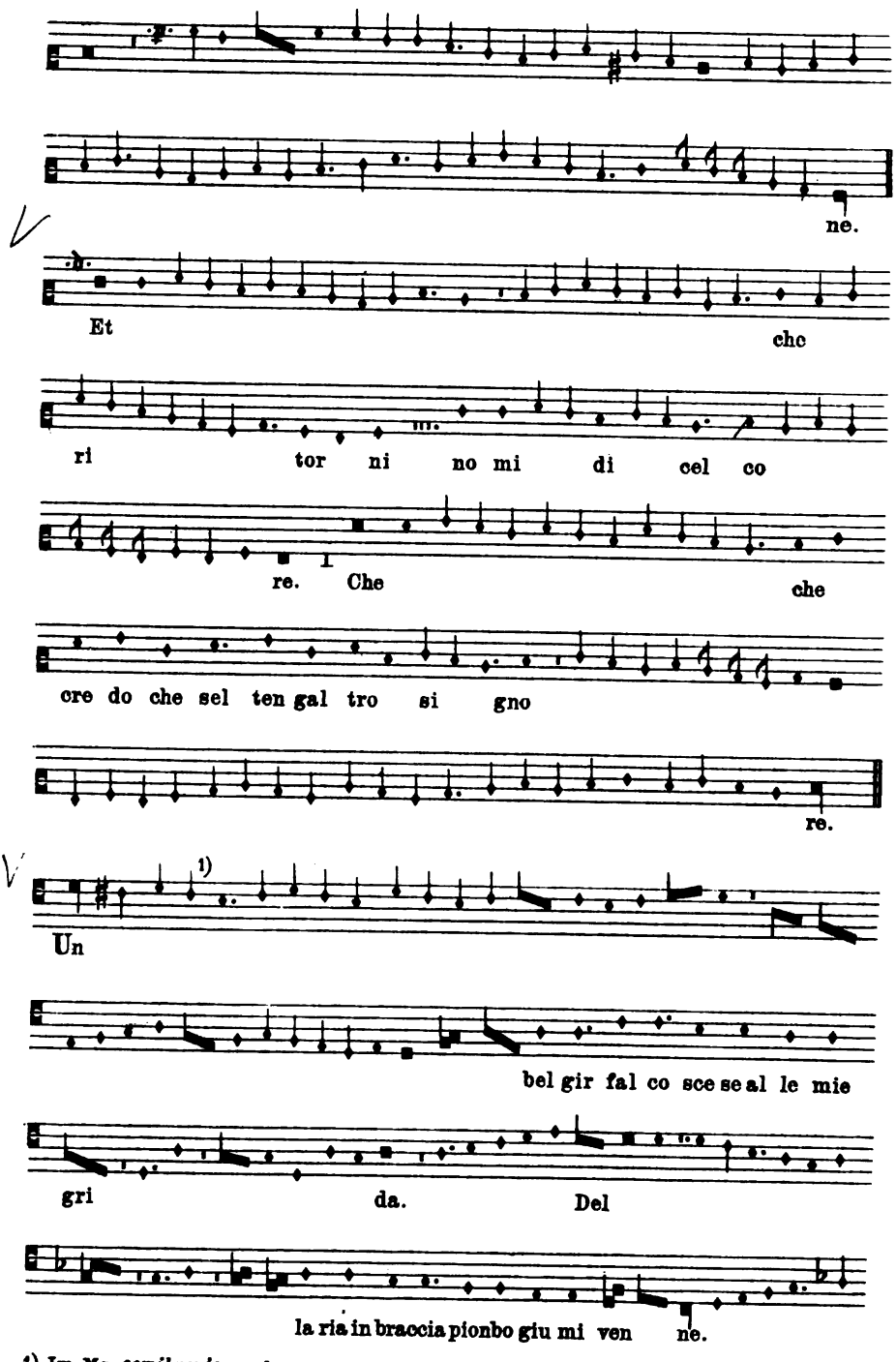

1) Im Ms. *semibrevis*; verbessert nach Paris ital. 568.

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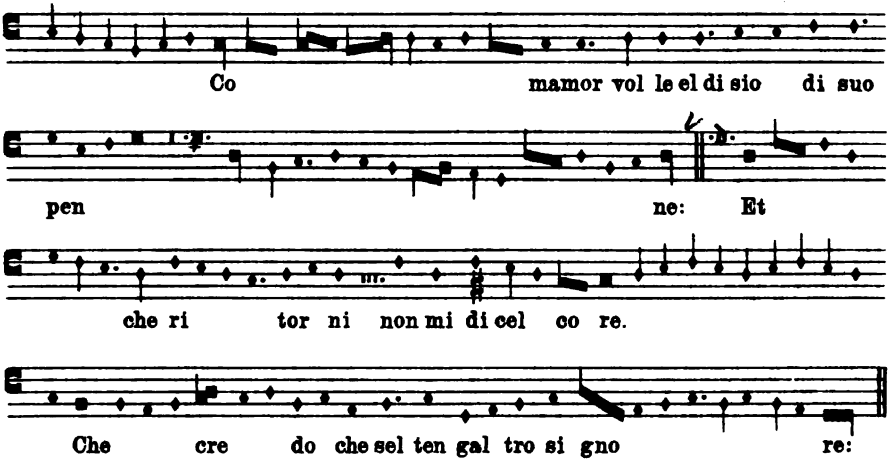
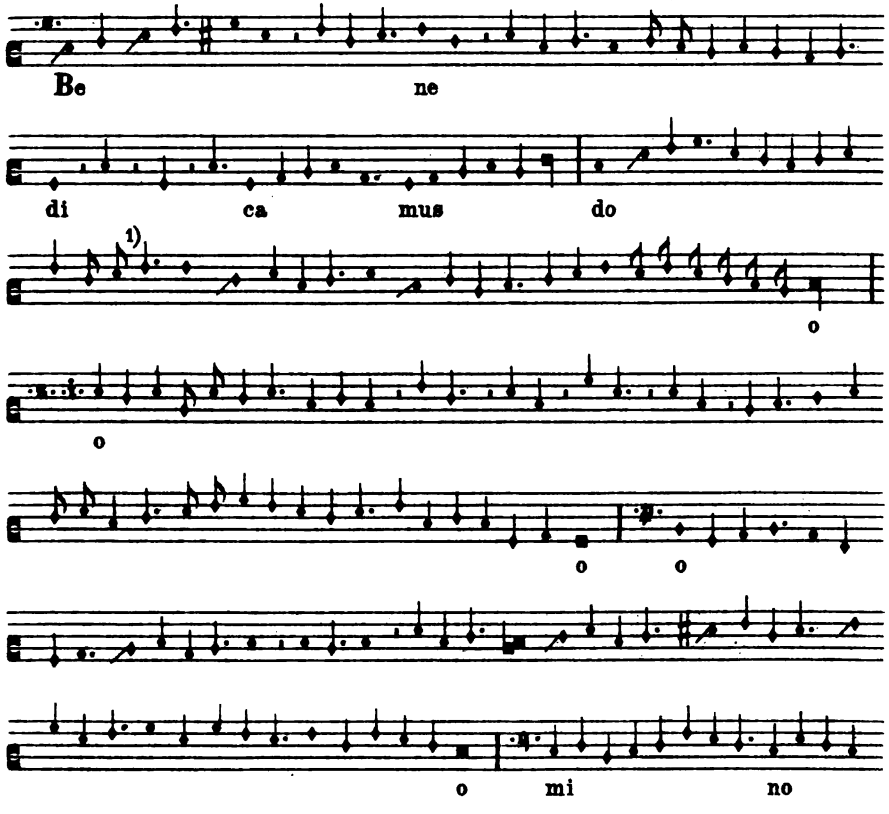


XLVIII.

Ser Gherardello.

Paris, Bibl. Nat. f. ital. 568.



1) In der Abschrift minimae.

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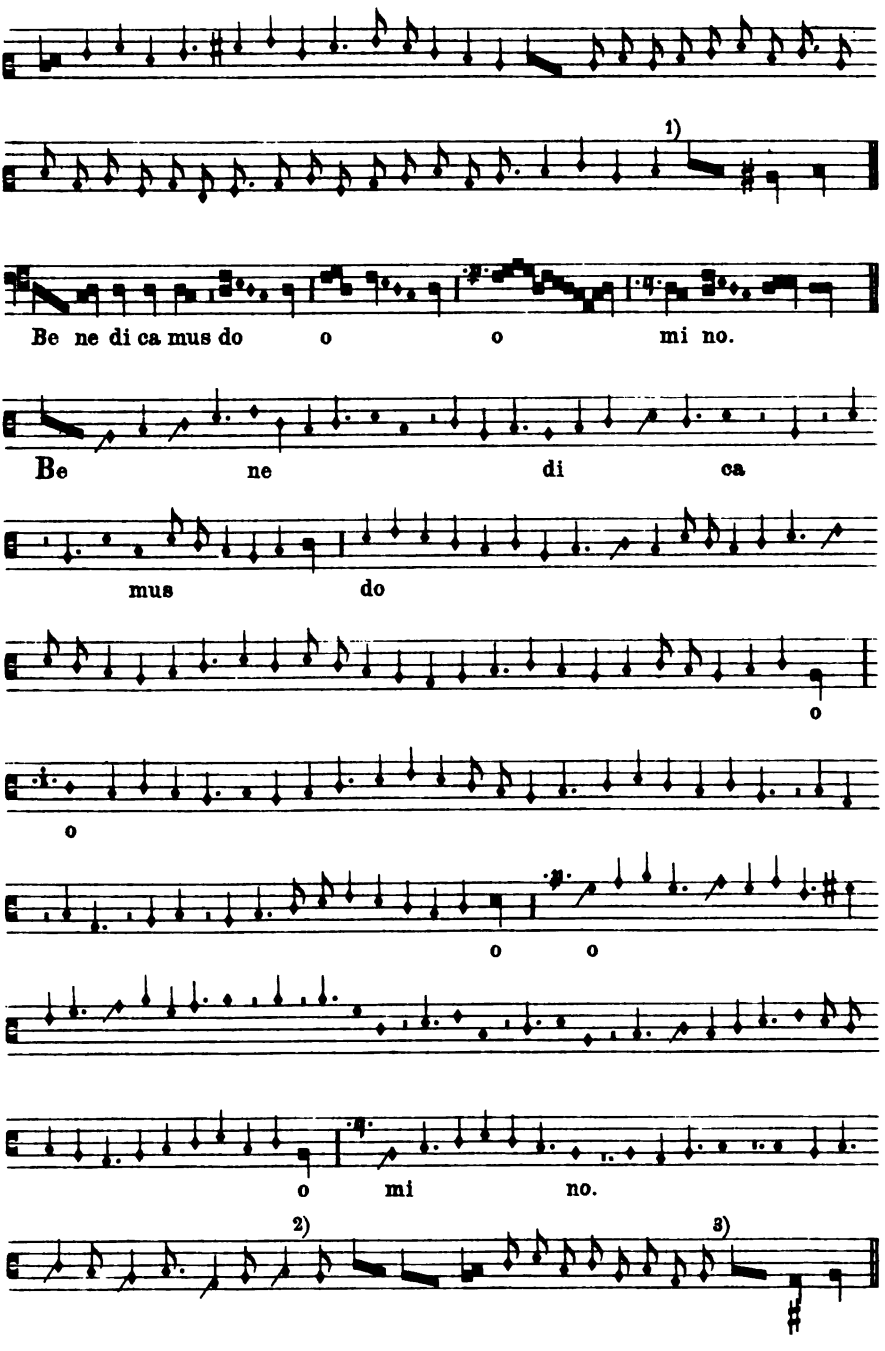

1) Im Ms. letzte vier Noten semiminimae.
2) In meiner Abschrift minima.
3) Voranstehende acht Noten im Ms. minimae.

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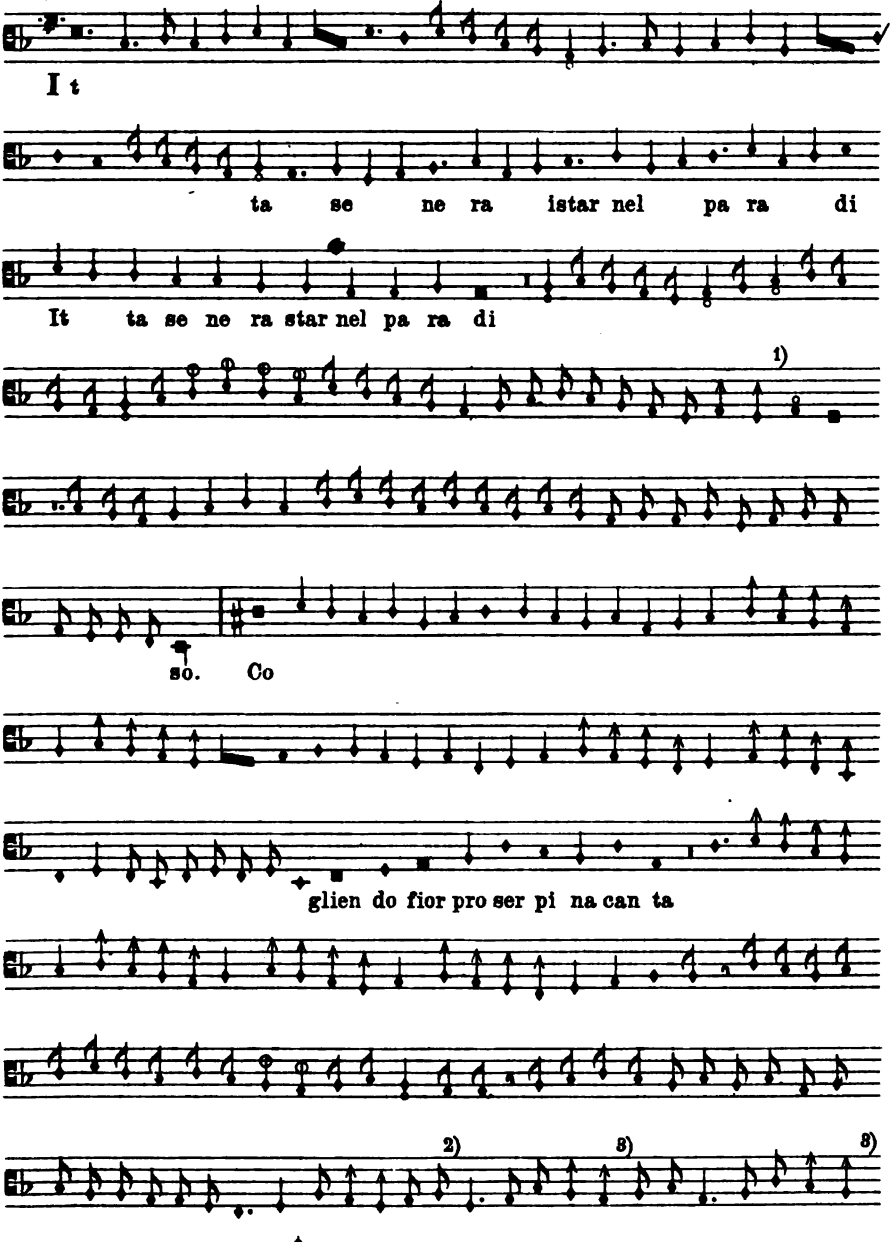
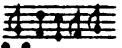
XLIX a.

Magister Laurentius de Florentia. Florens, Med. Laurenziana Pal. 87.

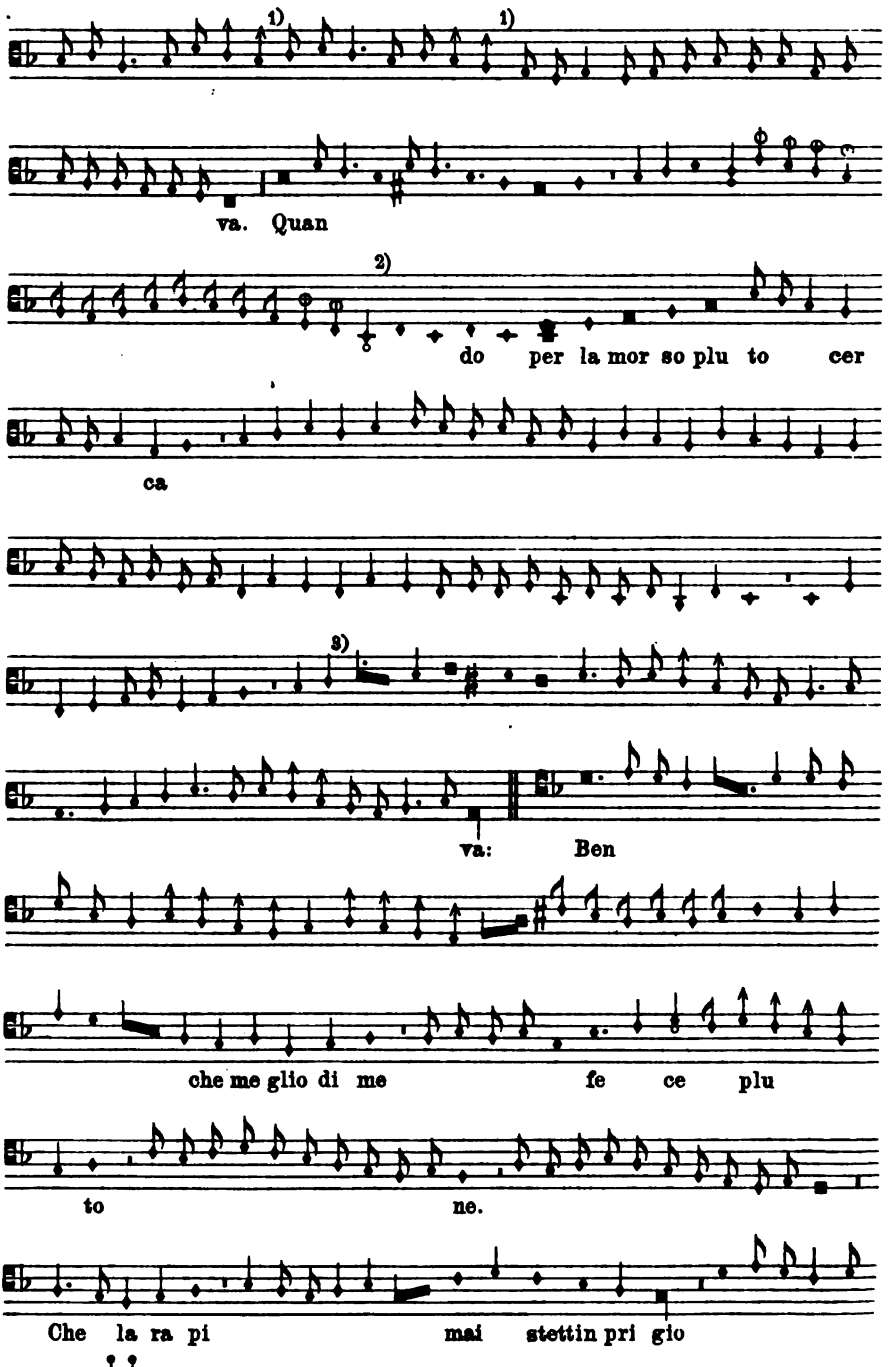


1) Letzte beide Noten im Ms. ♩.

2) Im Ms. 

3) Im Ms. ♩ ♩.

Digitized by Google



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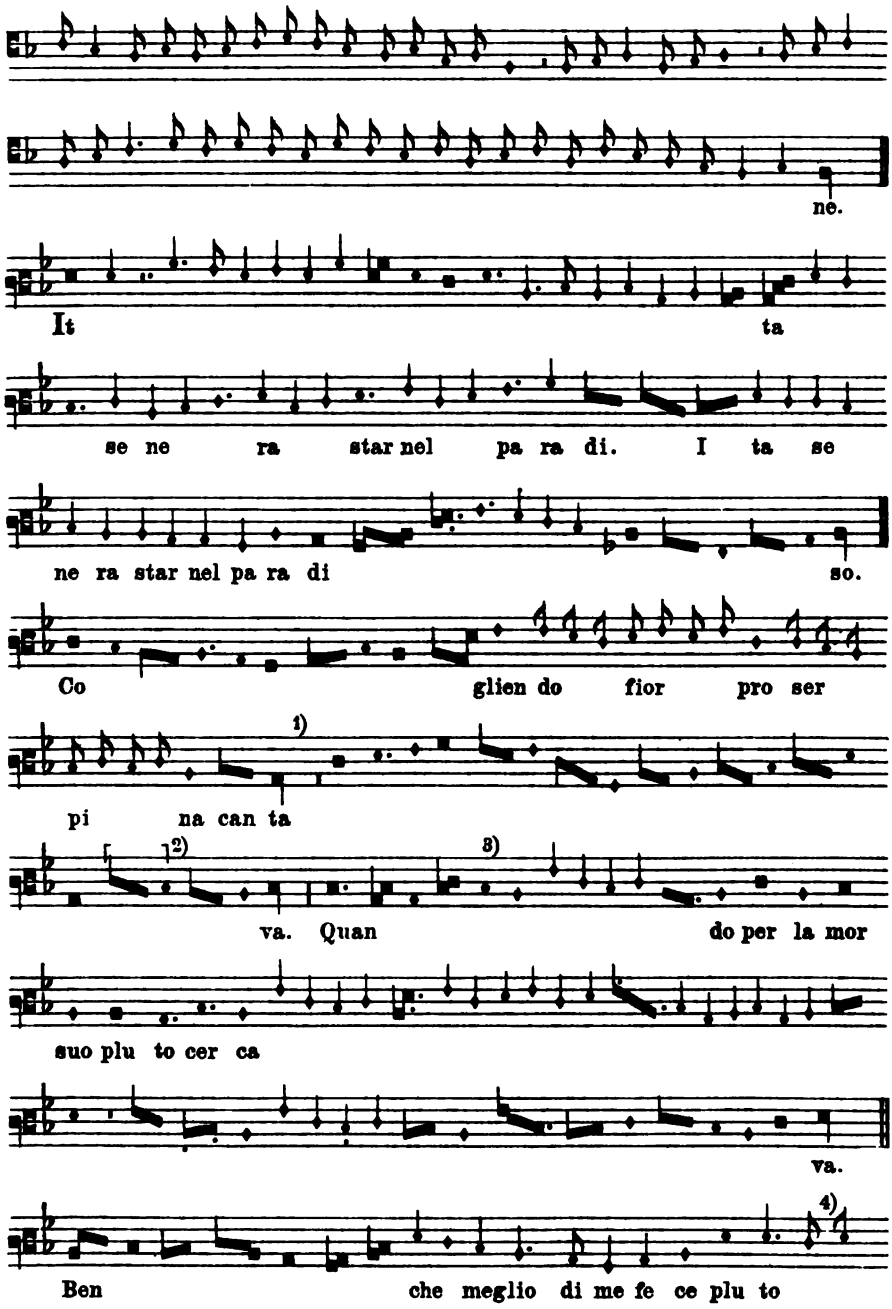

1) Im Ms. *brevis*.

2) Eingefügt im Anschluß an den Tenor der zweiten Fassung.

3) Konjiciert statt *d* im Anschluß an die zweite Fassung.

4) Im Ms. .

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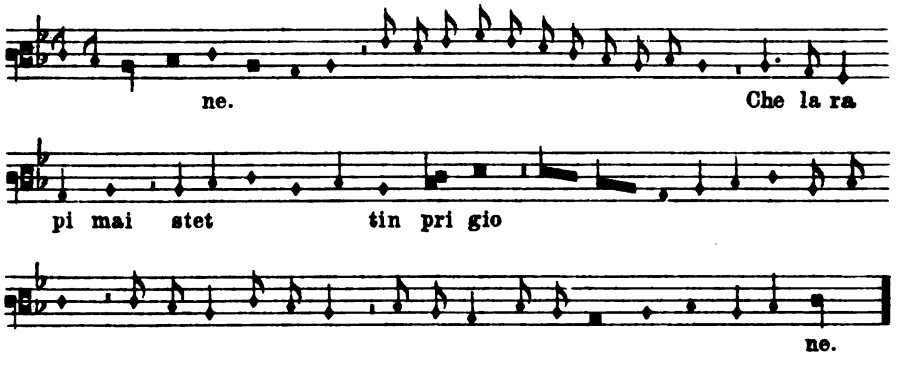
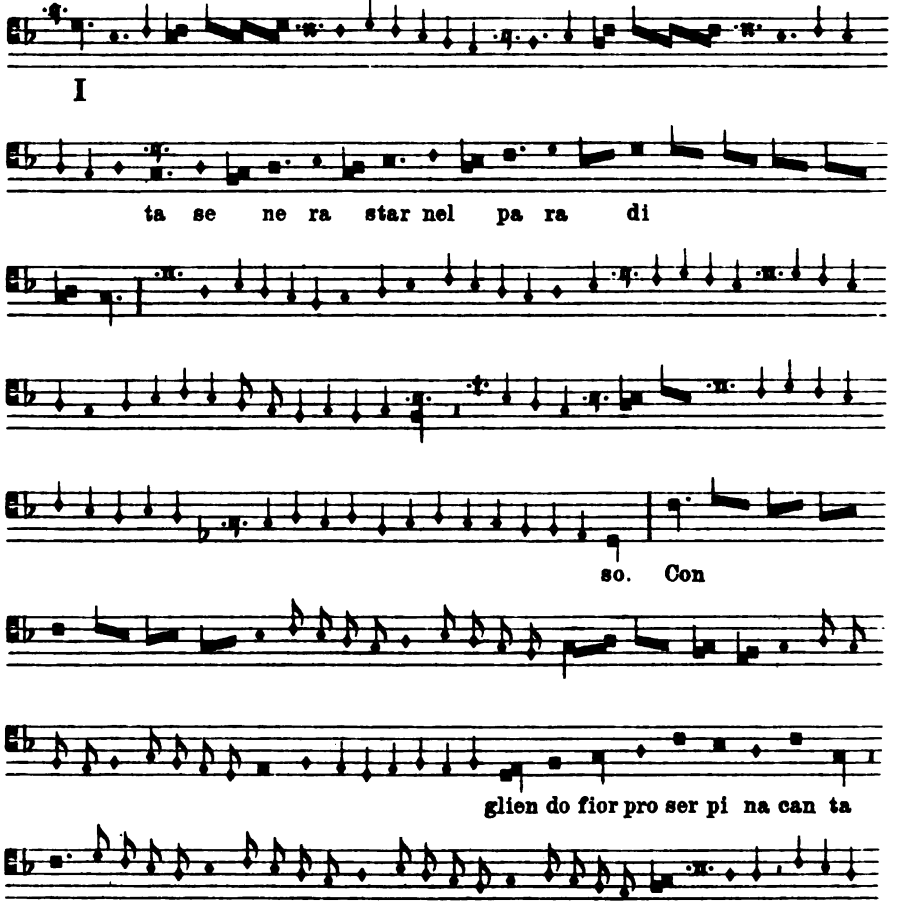


XLIX b.

Magister Laurentius de Florentia. Florenz, Med. Laur. Pal. 87.



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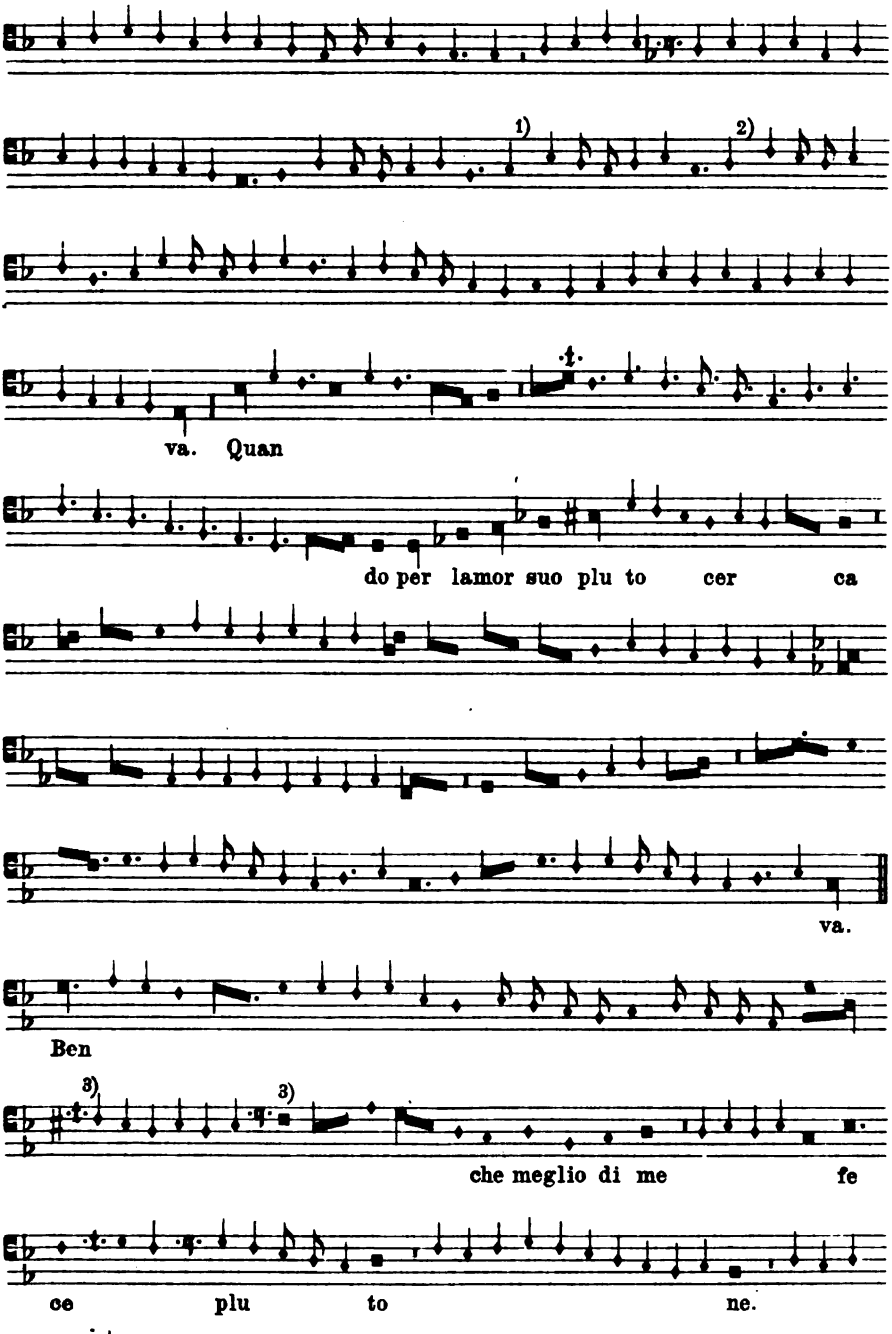

1) Im Ms. ♦· ♦.
2) Im Ms. ♦.
3) Der Taktbuchstabe fehlt im Ms.

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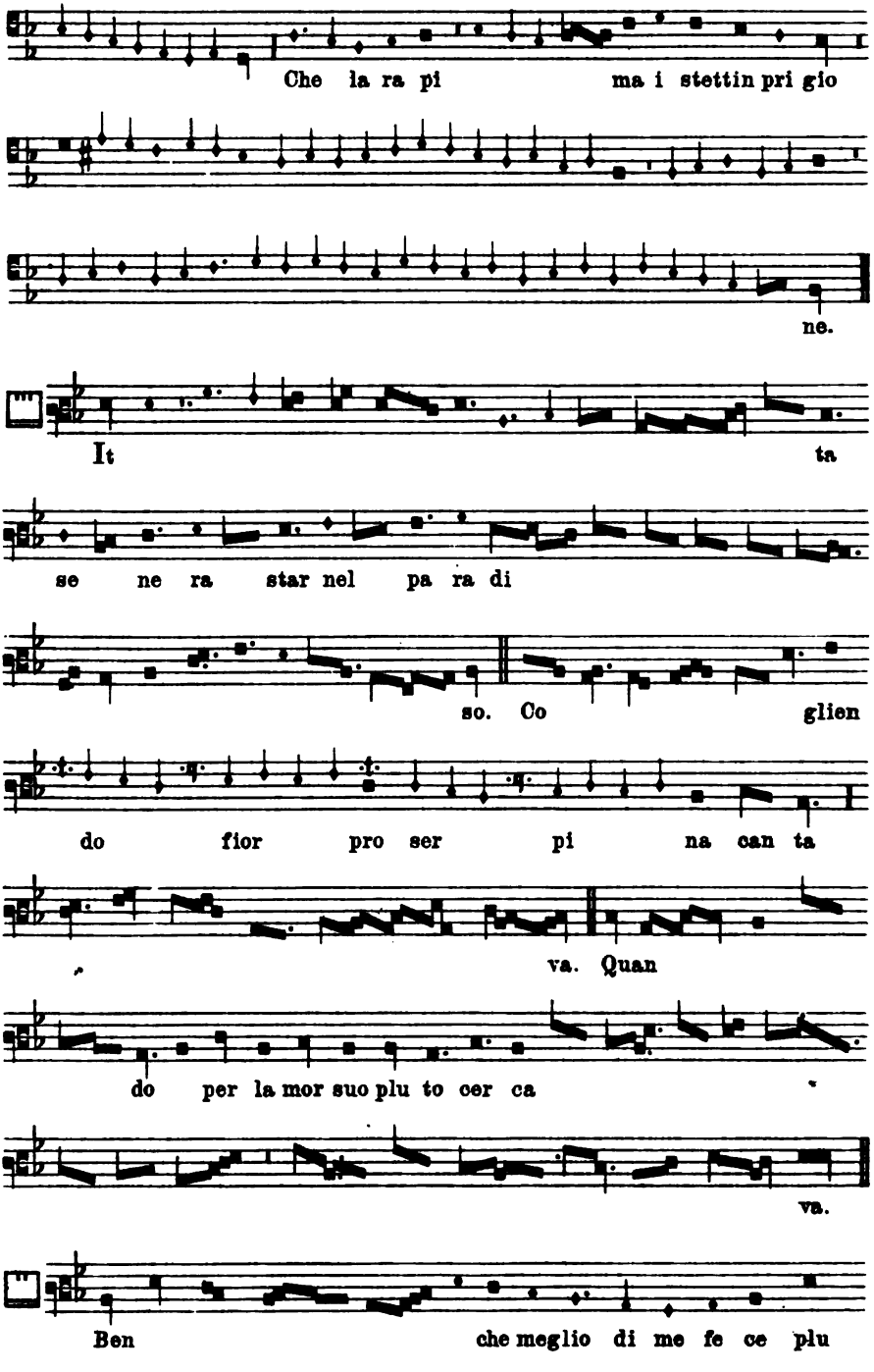

II.

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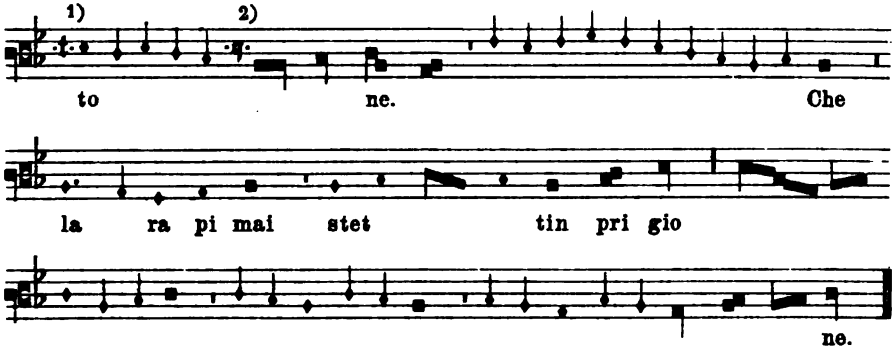
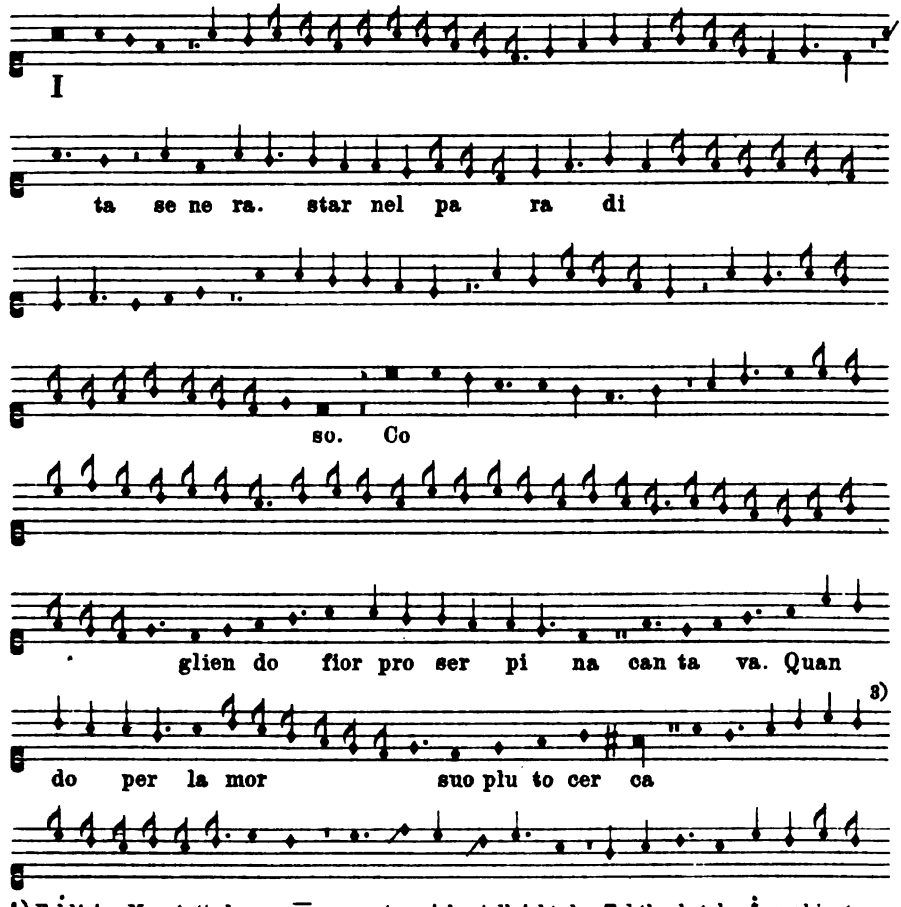


L.

Magister Abbas Vincentius de Arimino. Florenz, Med. Laur. Pal. 87.



1) Fehlt im Ms. statt dessen ☐, worunter sich vielleicht der Taktbuchstabe ·i· verbirgt.
2) Taktbuchstabe fehlt im Ms.
3) Letzte beide Noten im Ms. ♪♪.

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va.

Ben .

che me glio di me fe ce plu to ne. Chella ra

1)

pi ma i stet tein pri gio

ne.

2)

I ta se ne ra star nel pa ra di

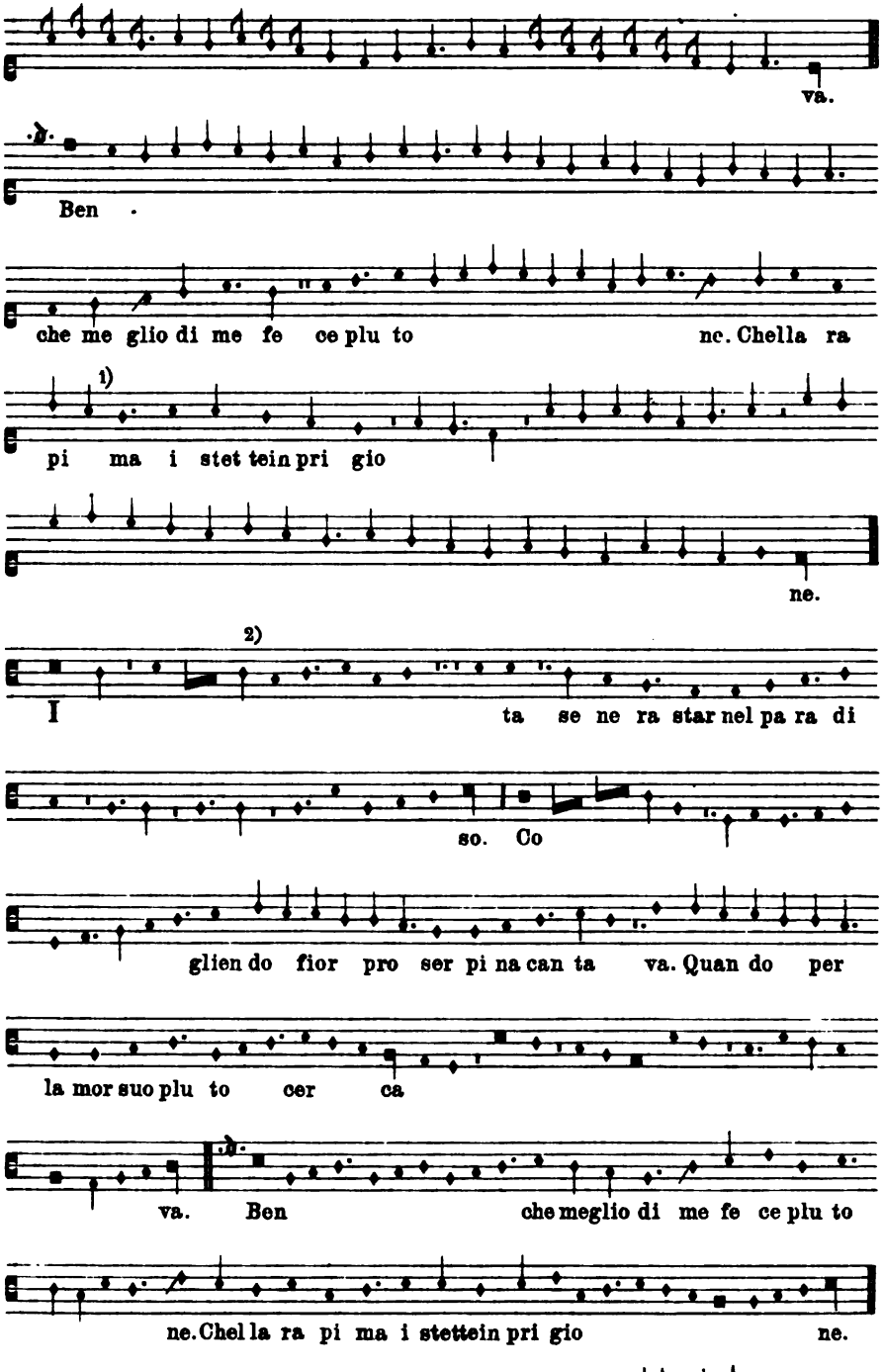
so. Co

glien do fior pro ser pi na can ta va. Quan do per

la mor suo plu to cer ca

va. Ben che meglio di me fe ce plu to

ne. Chel la ra pi ma i stettein pri gio ne.



1) Paris, ital. 568 überliefert anstelle der letzten beiden Noten ♩ ♪ = ♩. ♪.
2) Konjektur nach Paris ital. 568. Im Ms. letzte drei Töne *h c d*.

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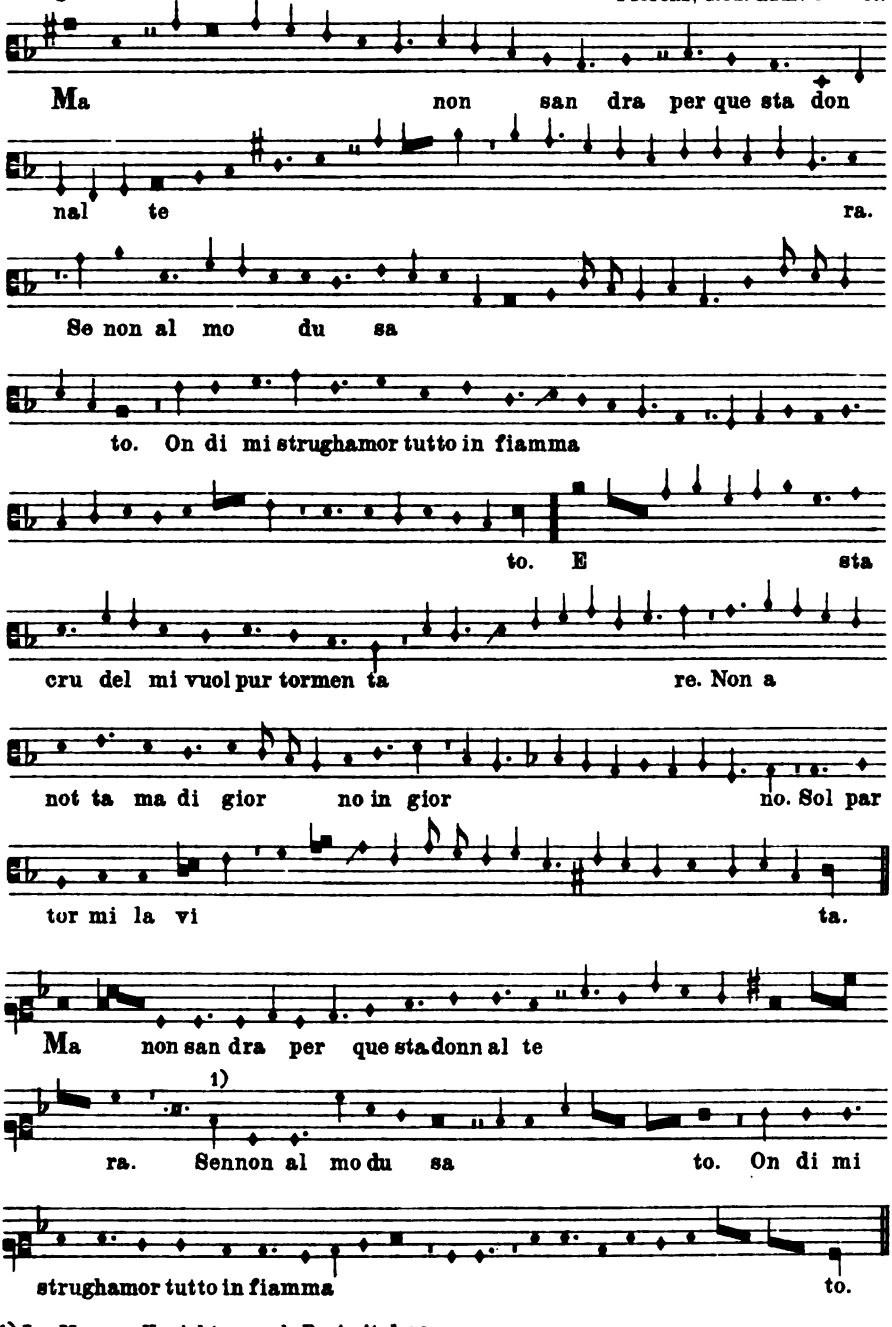
LI.

Magister Franciscus cecus
Horghanista de Florentia.

Florens, Med. Laur. Pal. 87.



1) Im Ms. *e*. Konjektur nach Paris ital. 568.

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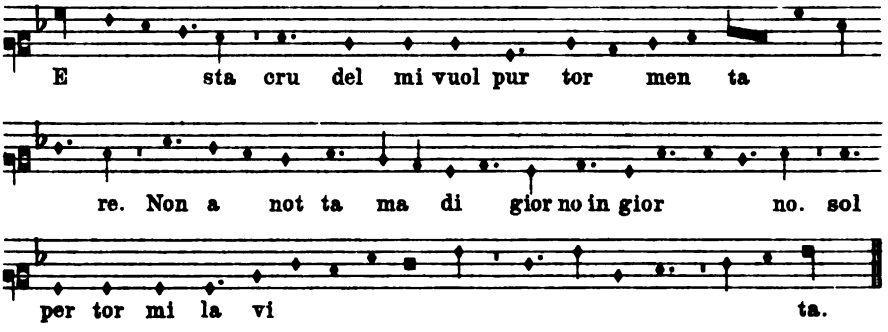
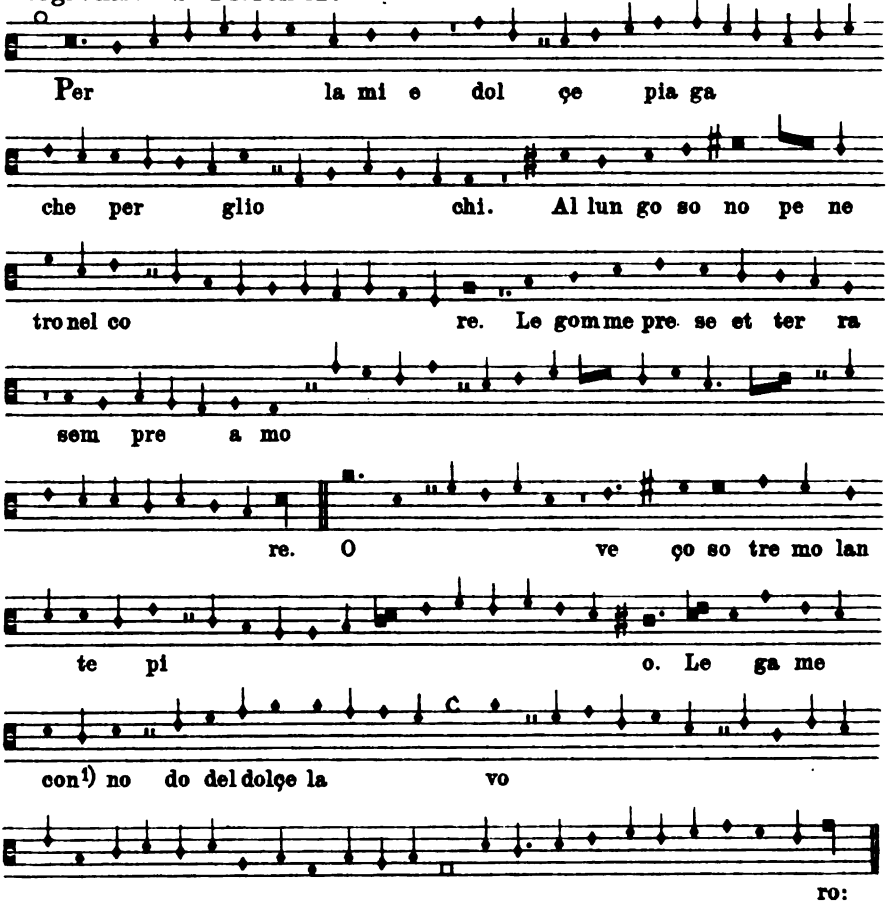


LII.

Magister Franciscus cecus Horghanista de Florentia.

Florenz, Med. Laur. Pal. 87.



1) Im Ms. Abkürzung für *et*.

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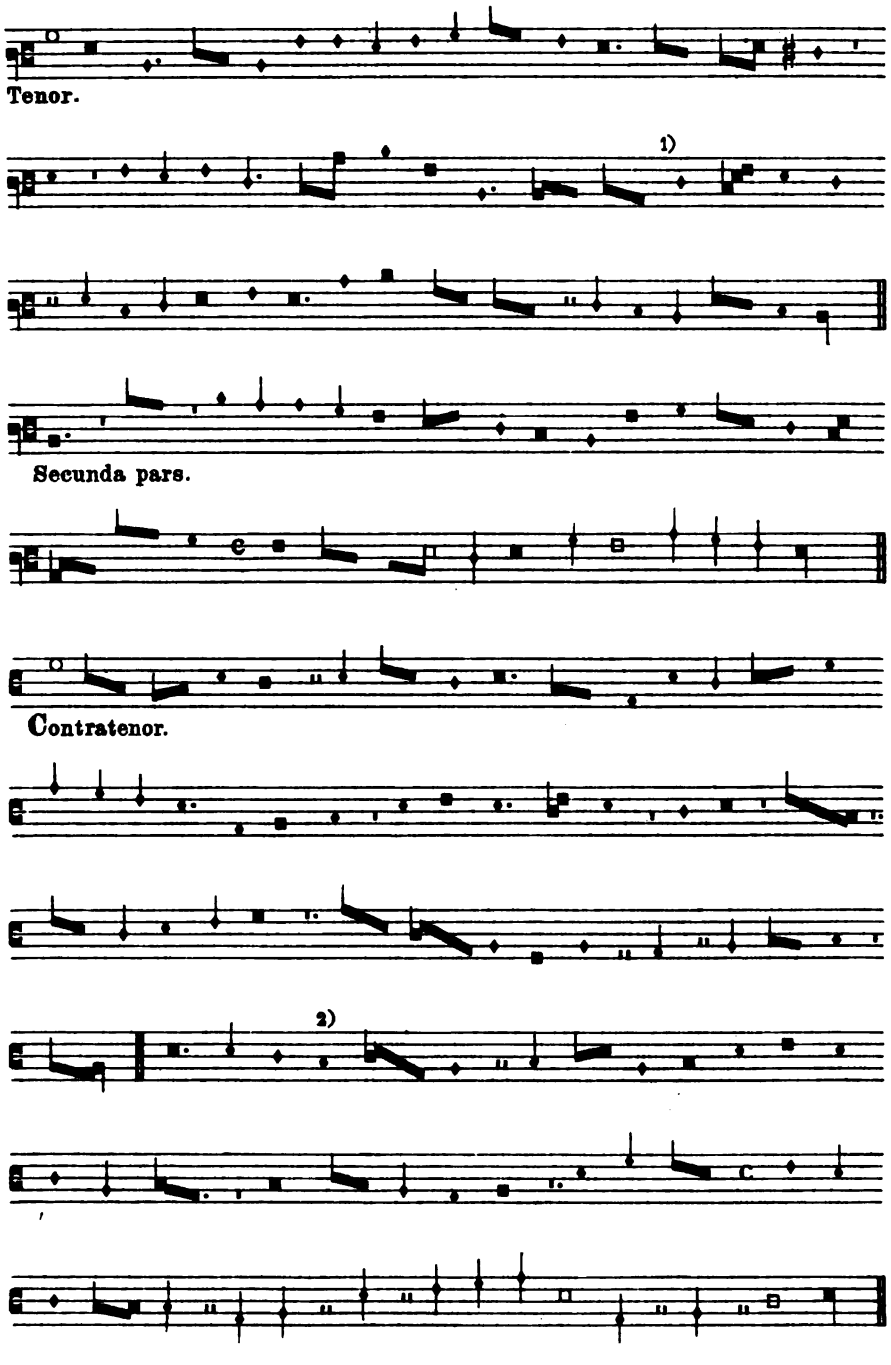

1) Im Ms. Ligatur *d c*. 2) Im Ms. minima.

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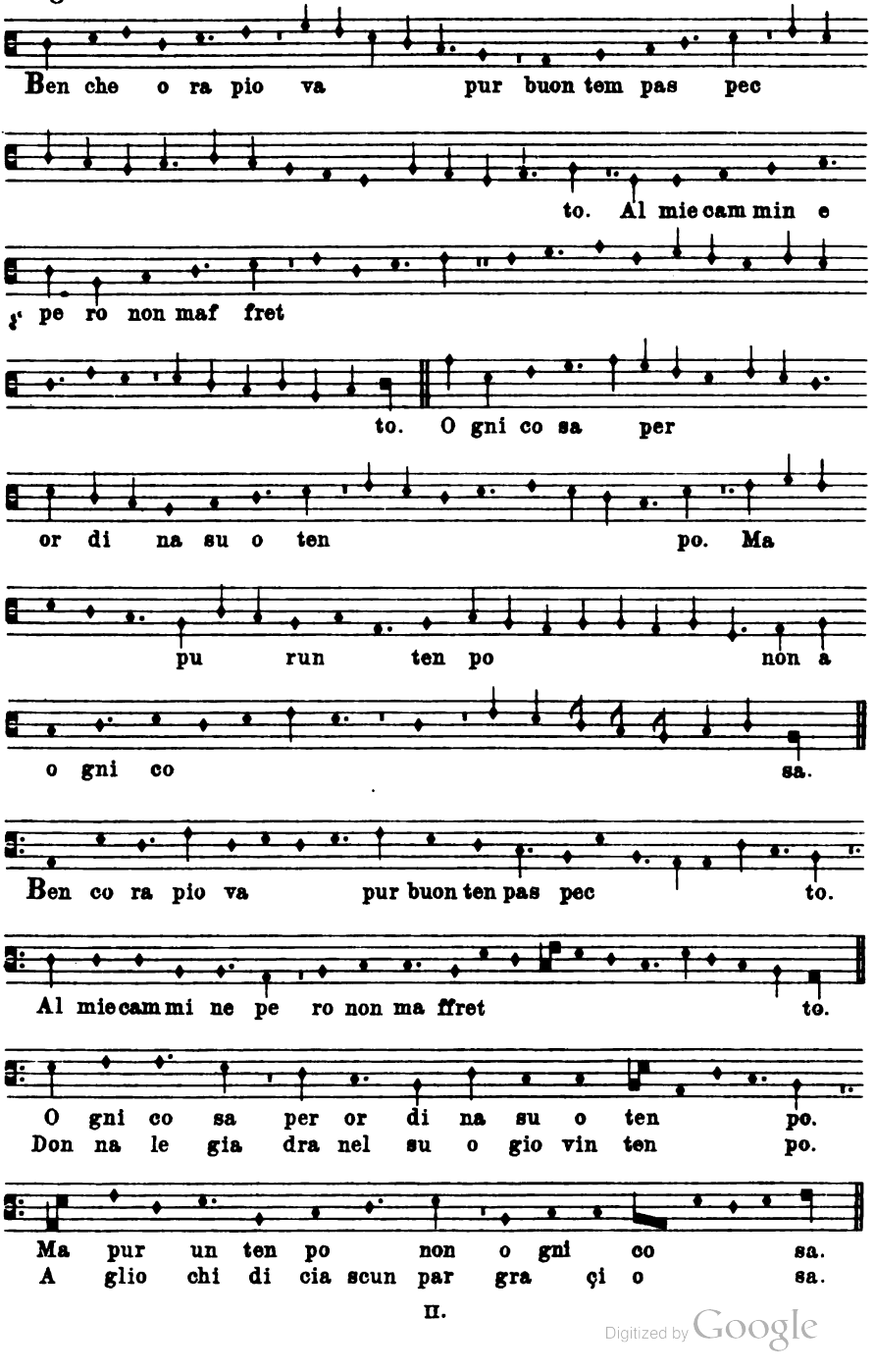
LIII.

Magister Franciscus cecus
Horghanista de Florentia.

Florenz, Med. Laur. Pal. 87.



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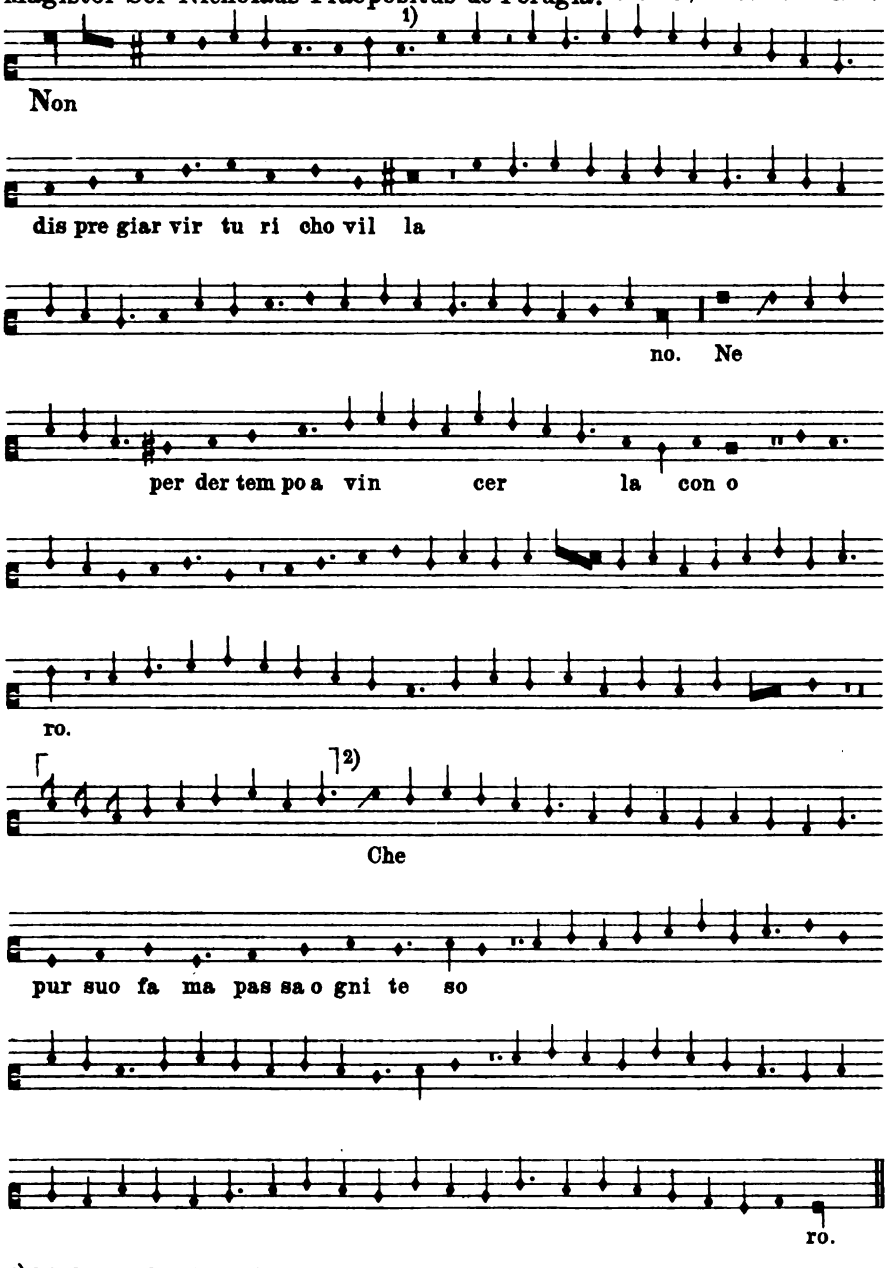
LIV.

Magister Ser Nicholaus Praepositus de Perugia. Florenz, Med. Laur. Pal. 87.



1) Die letzten drei Noten fehlen in meiner Kopie und sind aus Paris ital. 568 ergänzt.

2) Die in Klammern geschlossenen Noten fehlen in Paris ital. 568. Auch in Handschrift Florenz sind entweder sie oder die vorhergehende Taktpause auszumerzen.

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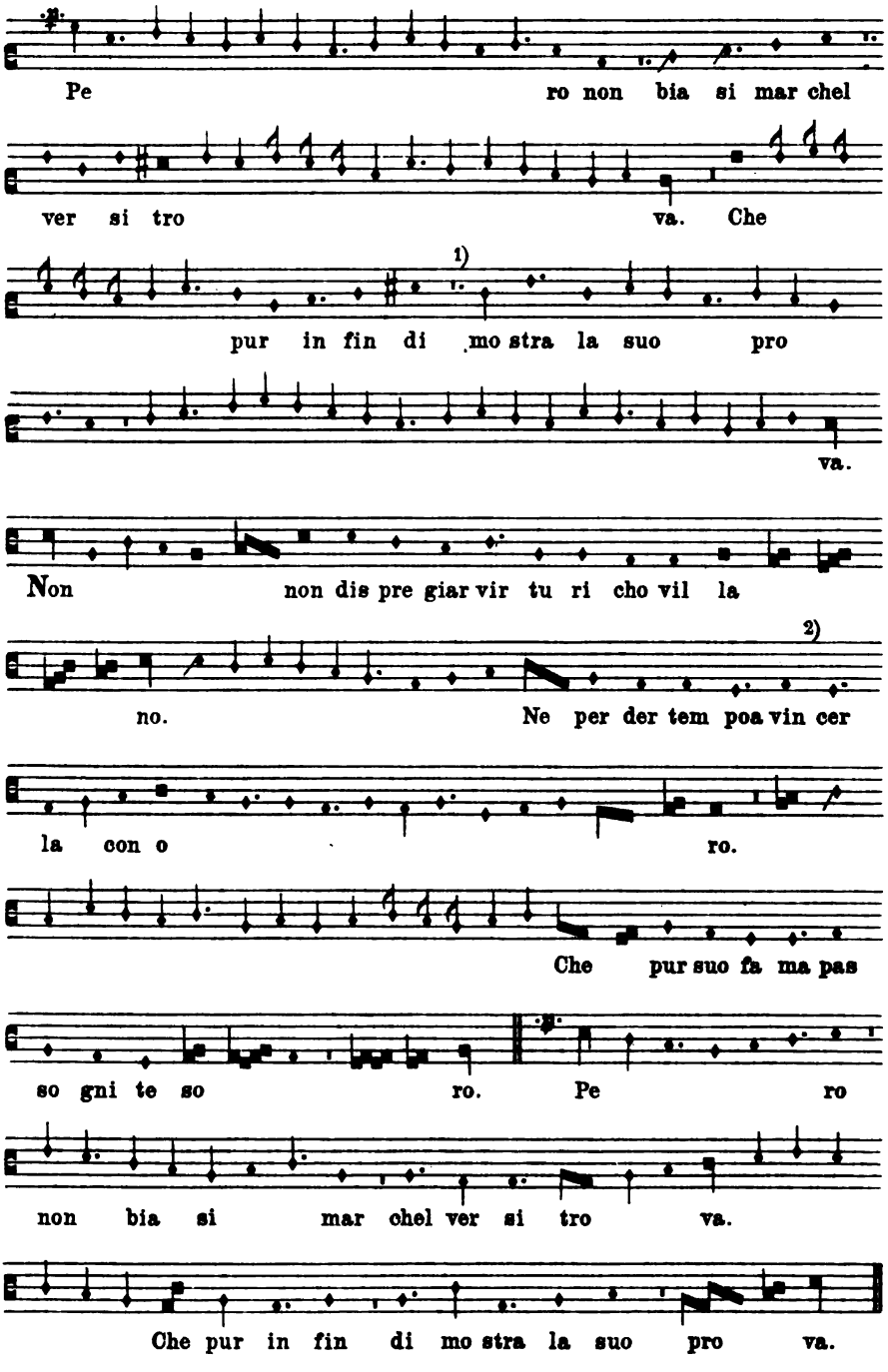

1) Punkt fehlt im Ms.
2) Im Ms. Punkt neben *g*.

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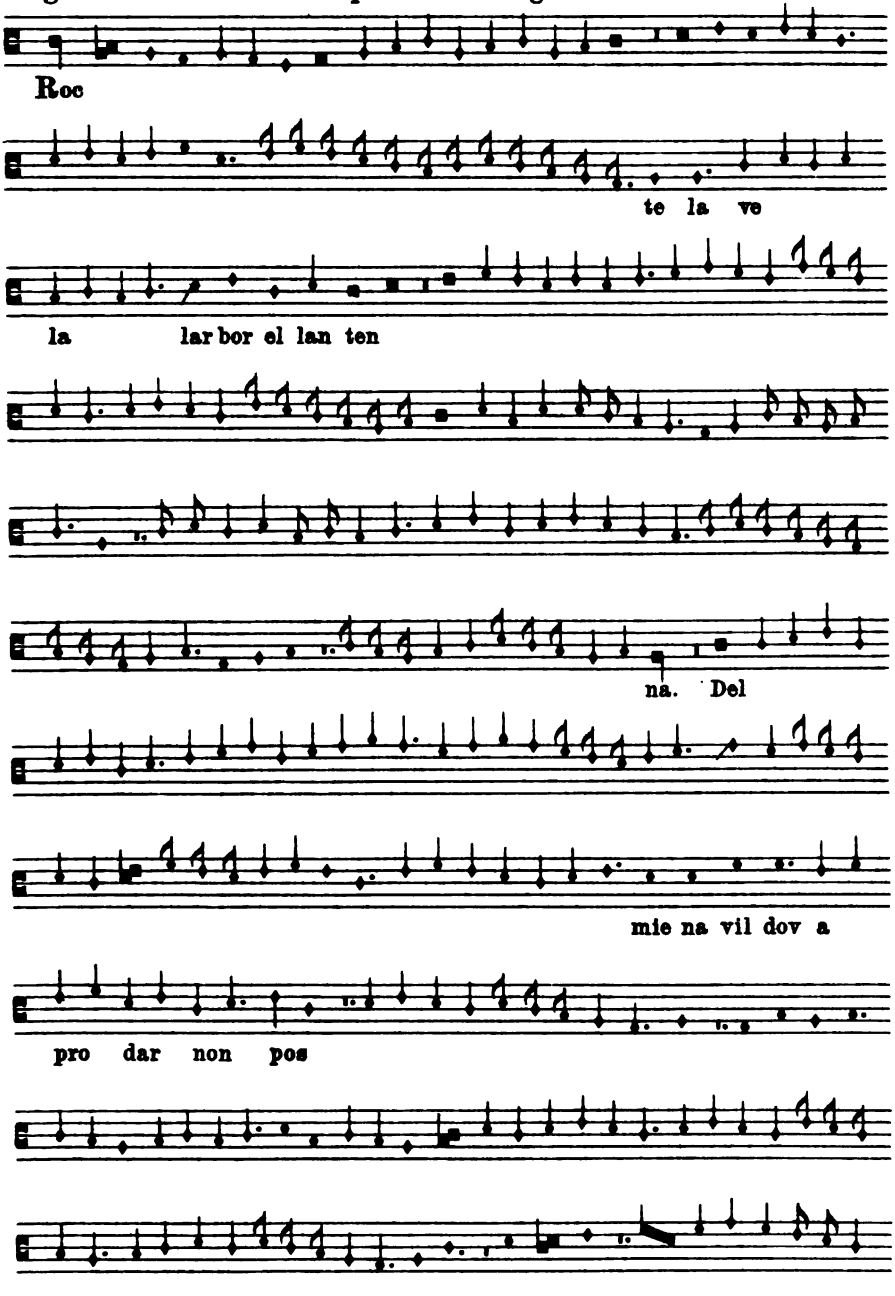
LV.

MagisterSereNicholaus Praepositus de Perugia. Florenz, Med. Laur., Pal. 87.



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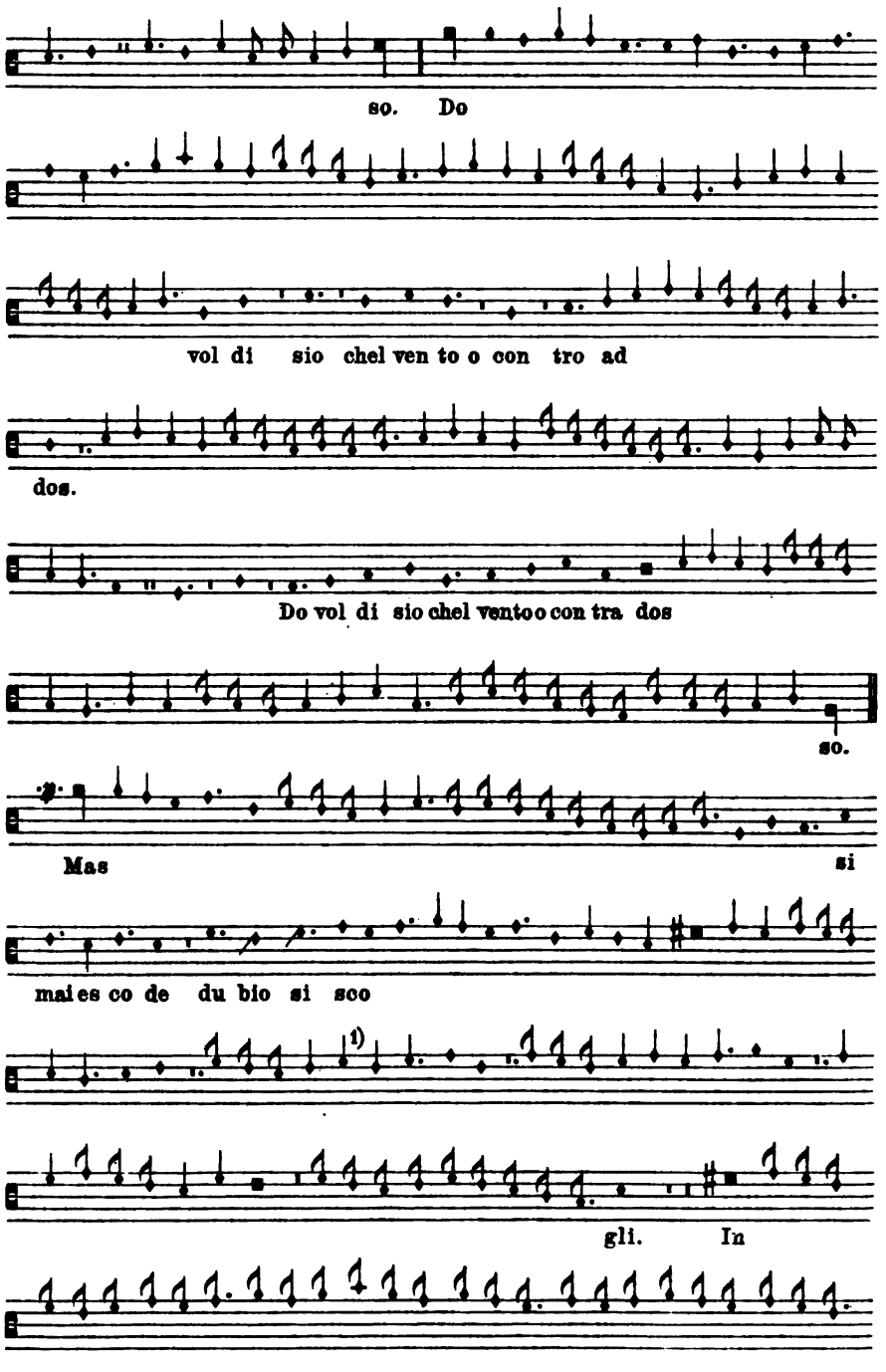

1) Letzte beide Noten im Ms.

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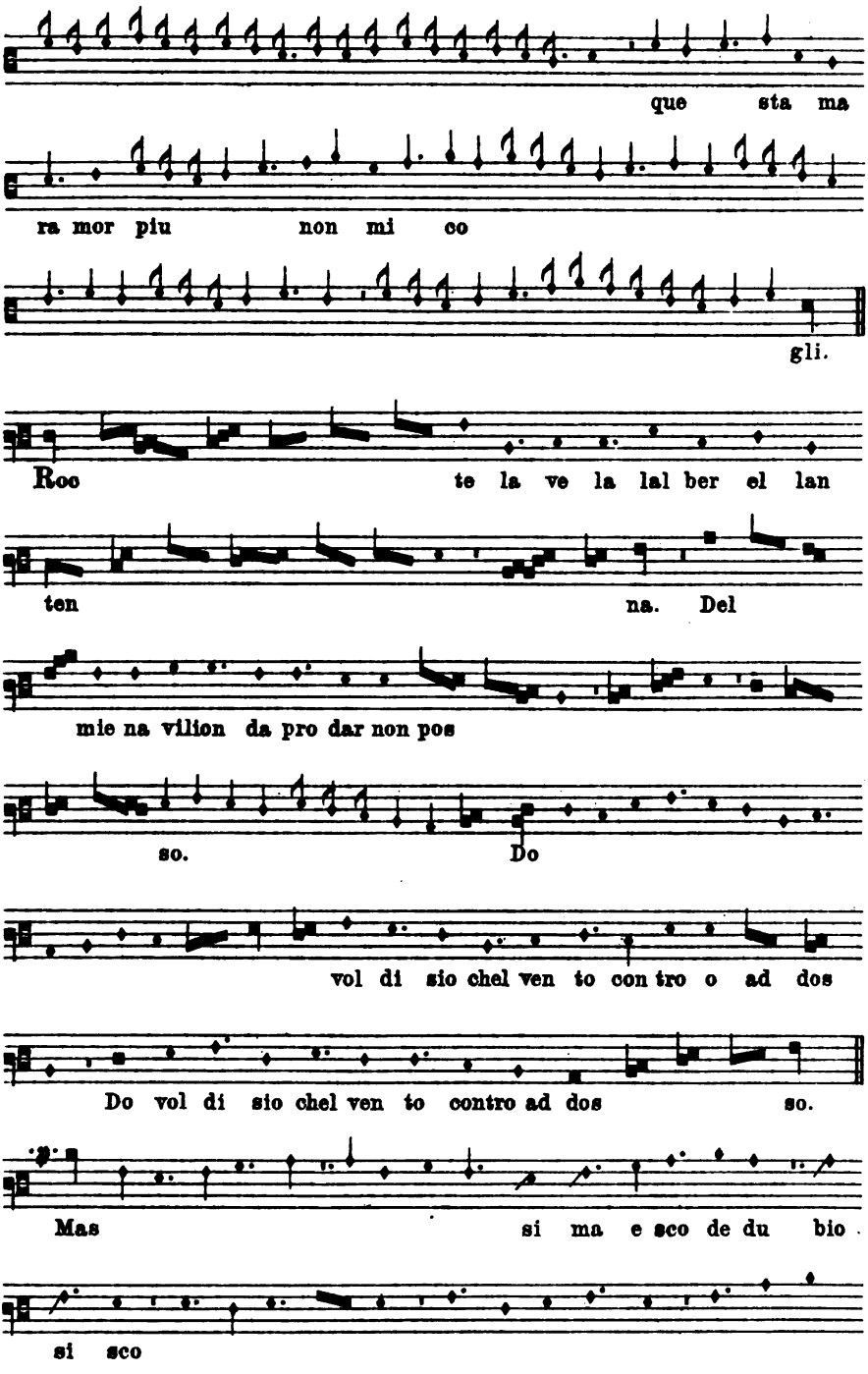

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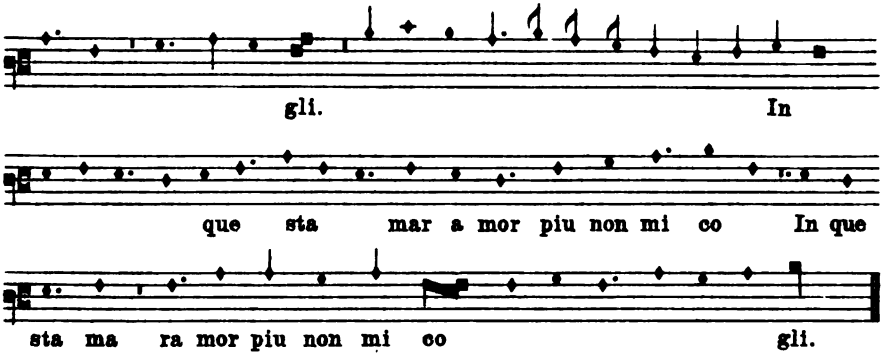
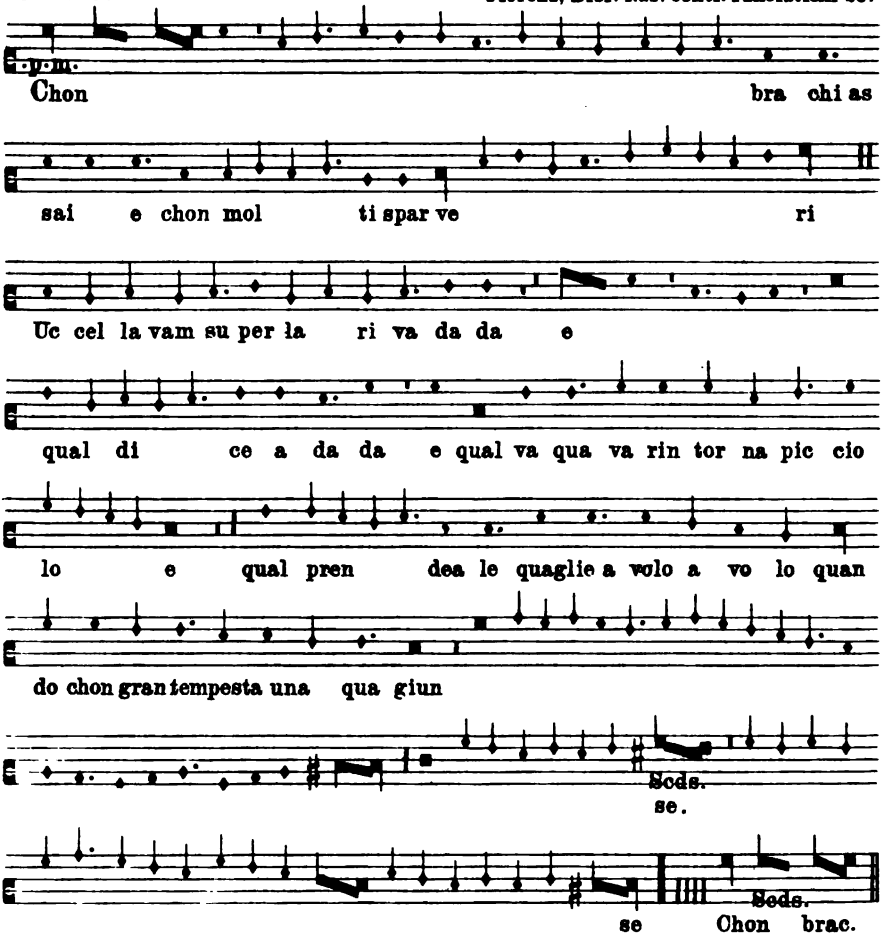


LVI.

M. Piero. Florenz, Bibl. Naz. Centr. Panciatichi 26.



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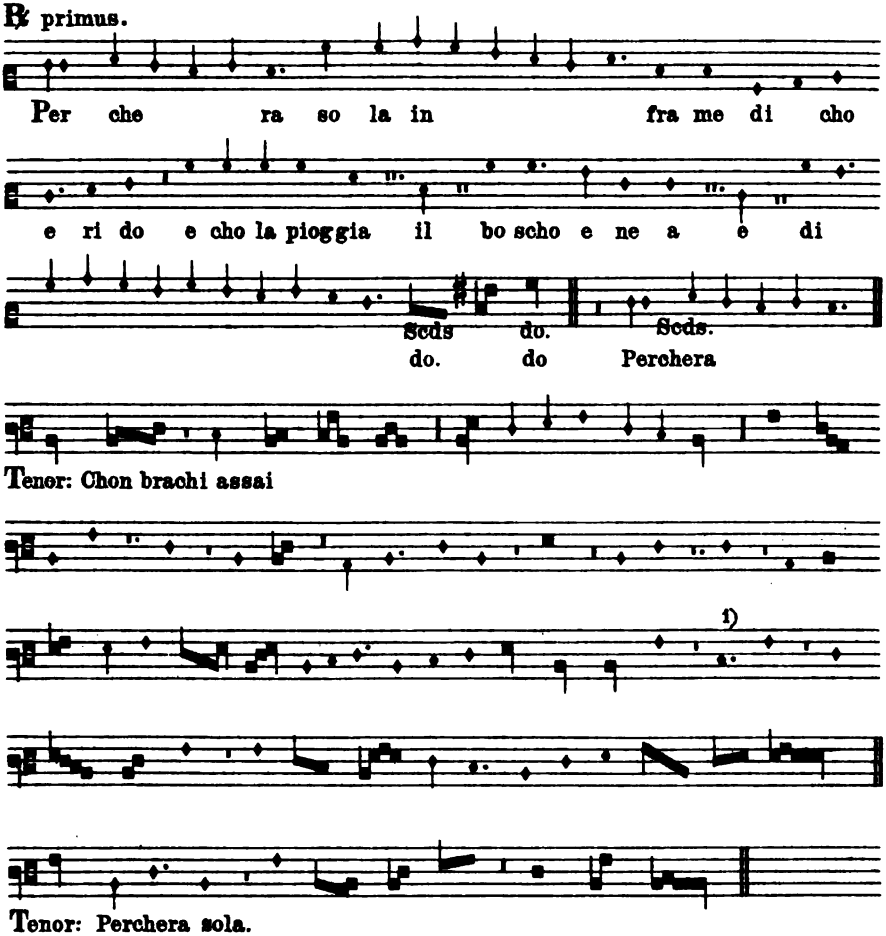
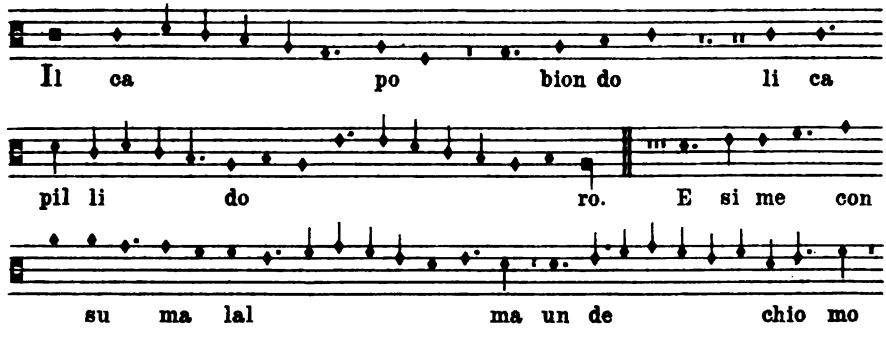


LVII.

Henrici. Paris, Bibl. Nat. f. fr. nouv. acq. 6771.



1) Im Ms. *f*.

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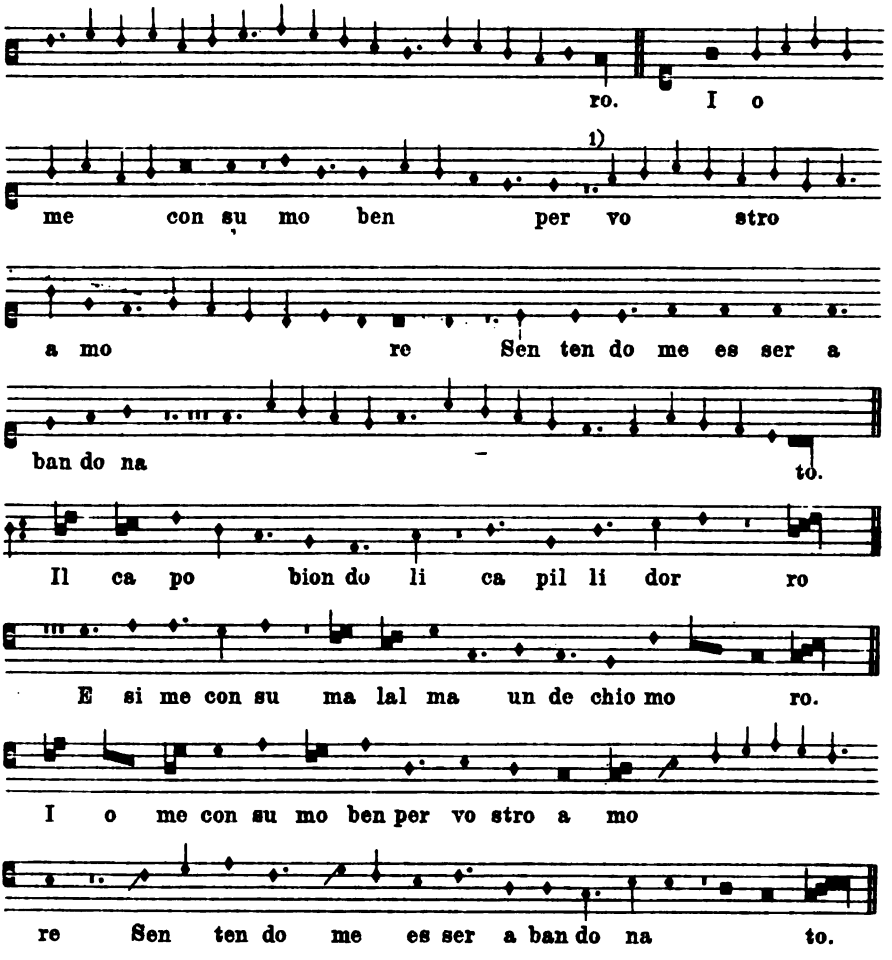
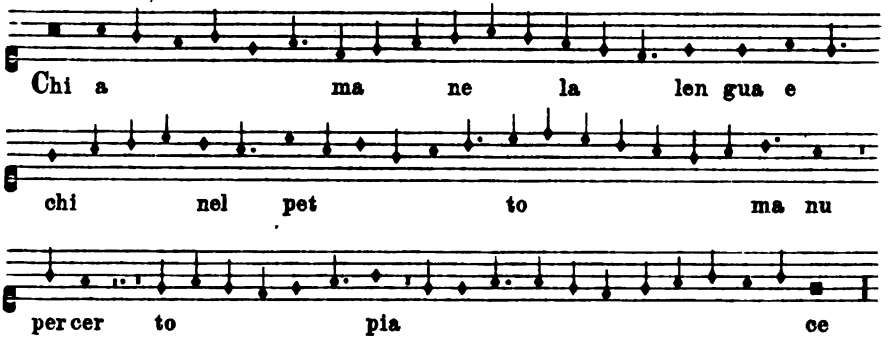


LVIII.

Jacobeli bianchy.

Paris, Bibl. Nat. f. fr. nouv. acq. 6771.



1) Punkt fehlt im Ms.

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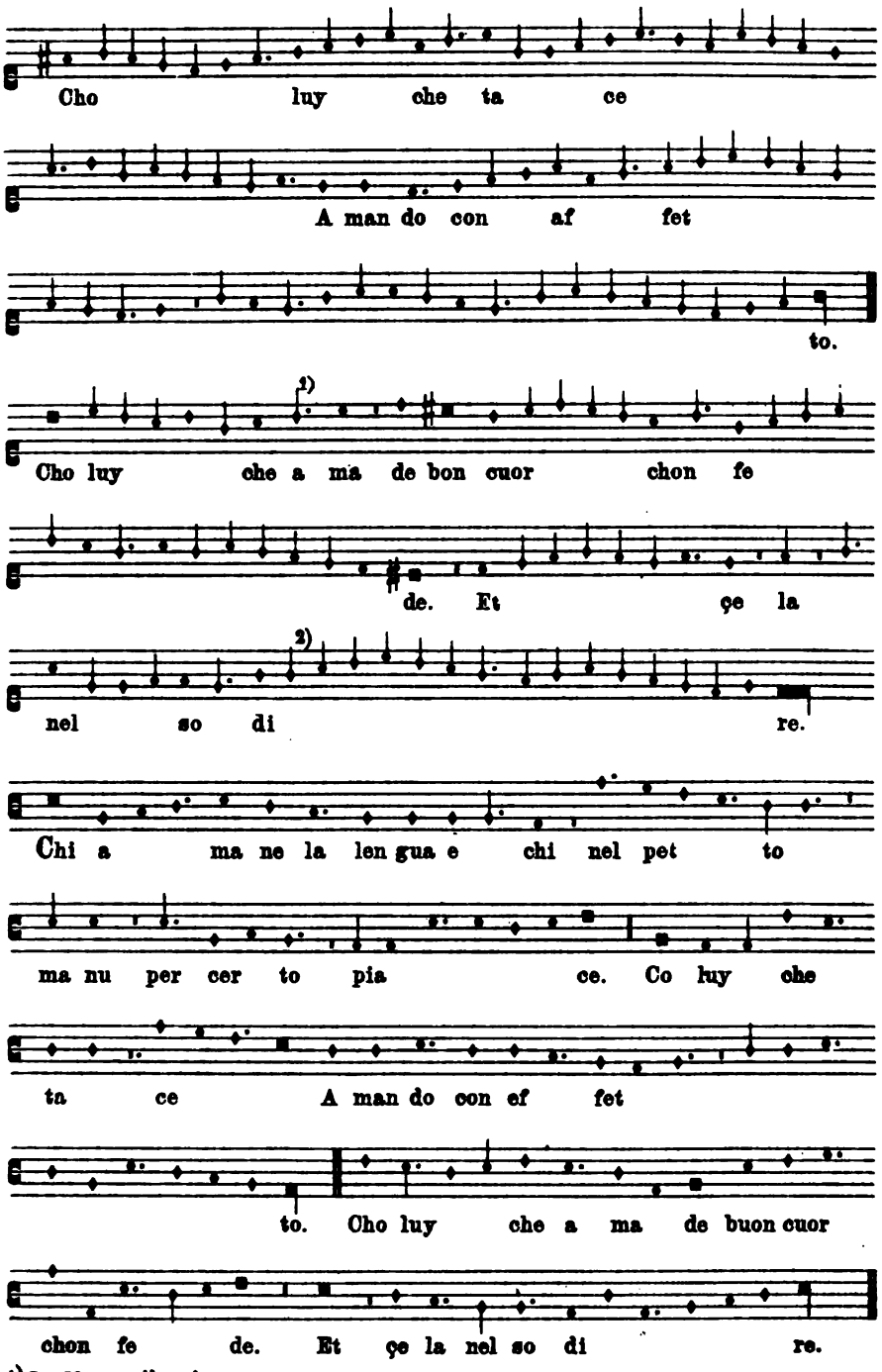

1) Im Ms. *semibrevis*.
2) Im Ms. folgt der minima ein Punkt.

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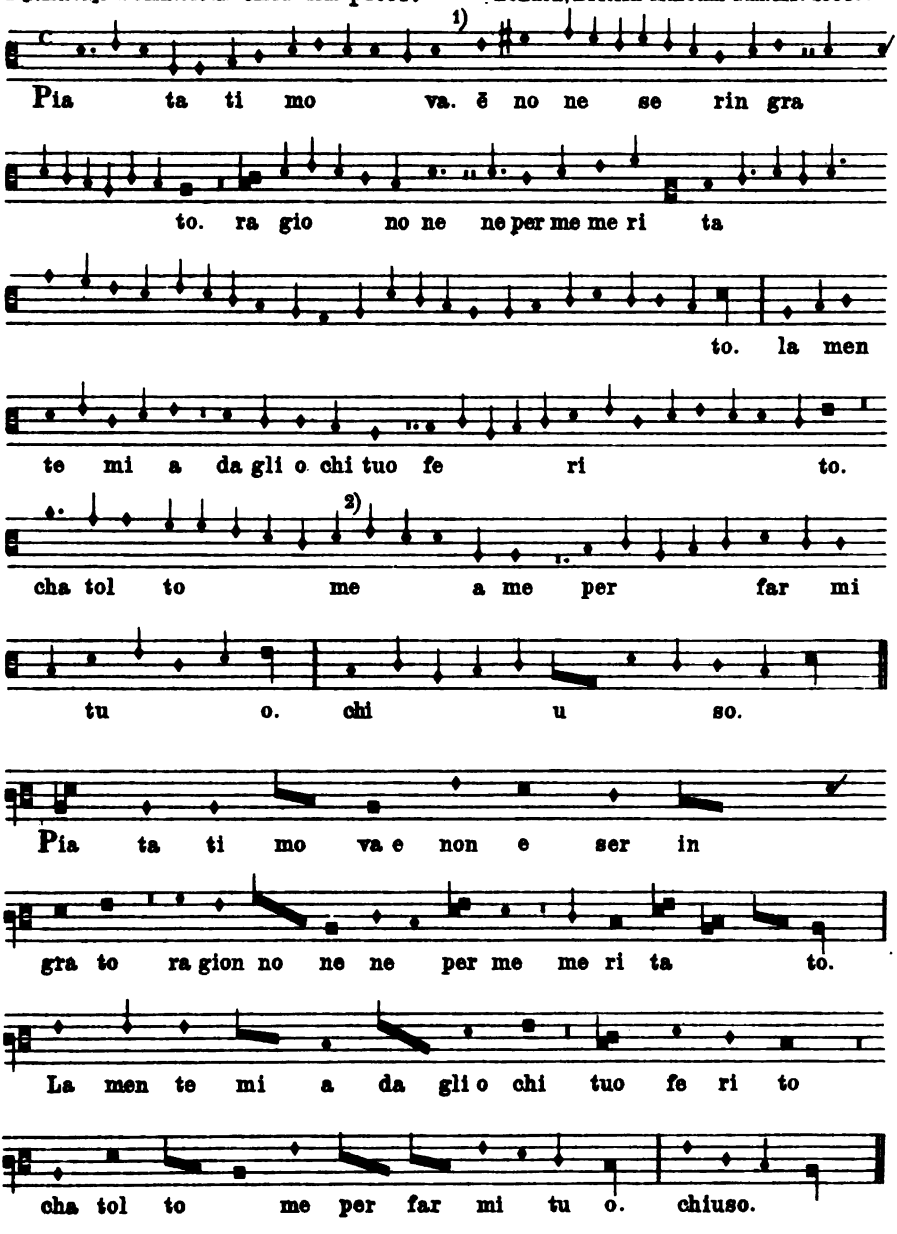
LIX.

B[allata]. bonauitus chorsini pitor. London, British Museum add. Ms. 29987.



1) Im Ms. folgt eine Pause Γ.
2) Die beiden letzten Noten sind im Ms. *semibreves*.

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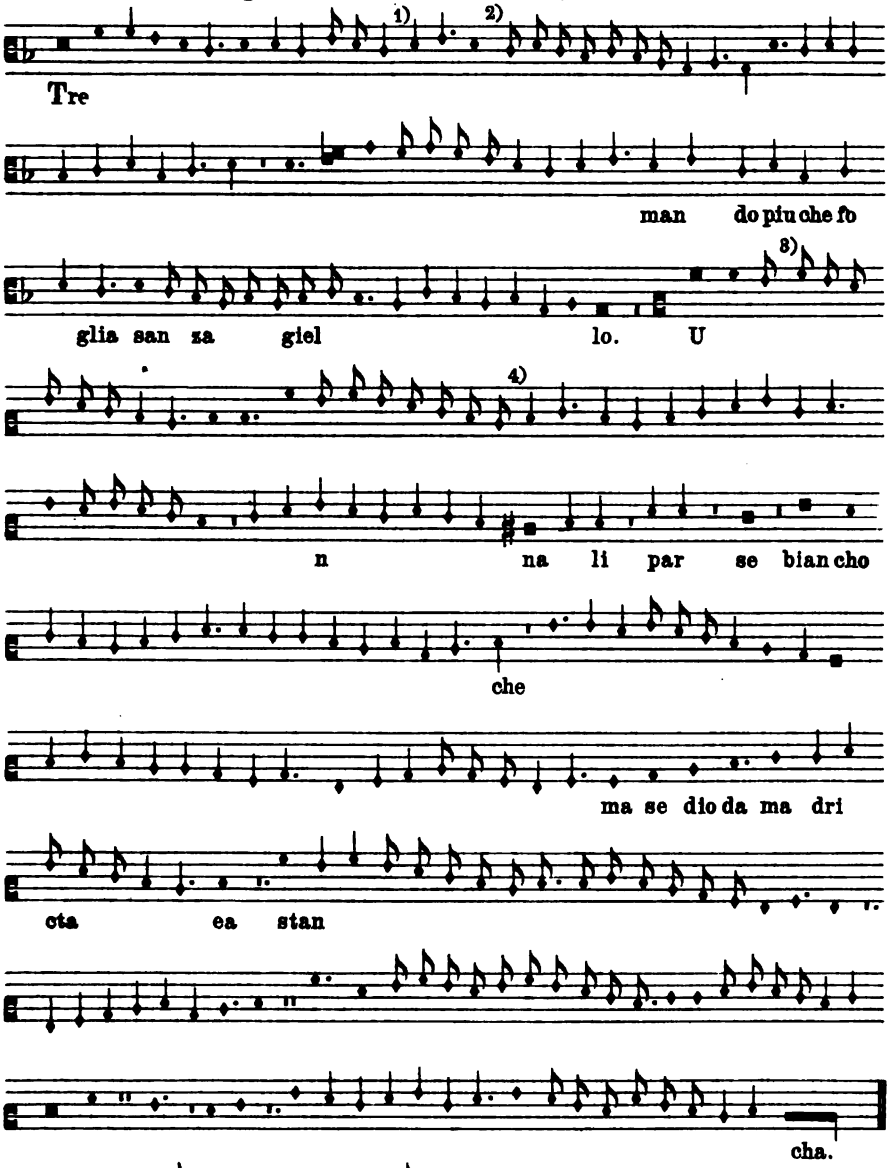
LX.

M. Rosso de chollegrana.

London, British Museum add. Ms. 29987.



1) Vielleicht *c* als 𝅗𝅥 notieren, oder es muß 𝅗𝅥 als $\frac{1}{16}$ *brevis* und $\frac{1}{12}$ *brevis* angenommen werden.

2) Im Ms. 𝅗𝅥. Es handelt sich aber offenbar um Darstellung der Triole ♩ ♪ ♪, bei der die ersten beiden Noten zusammen geschlossen sind ♩ ♪.

3) Im Ms. 𝅗𝅥. Die folgenden 6 Noten sind wahrscheinlich auch als Triolen anzunehmen, deshalb habe ich die dritte und sechste Note in der Figur 𝅗𝅥 notiert gegenüber 𝅗𝅥 des Ms.

4) Im Ms. die drei vorhergehenden Noten als 𝅗𝅥 aufgezeichnet.

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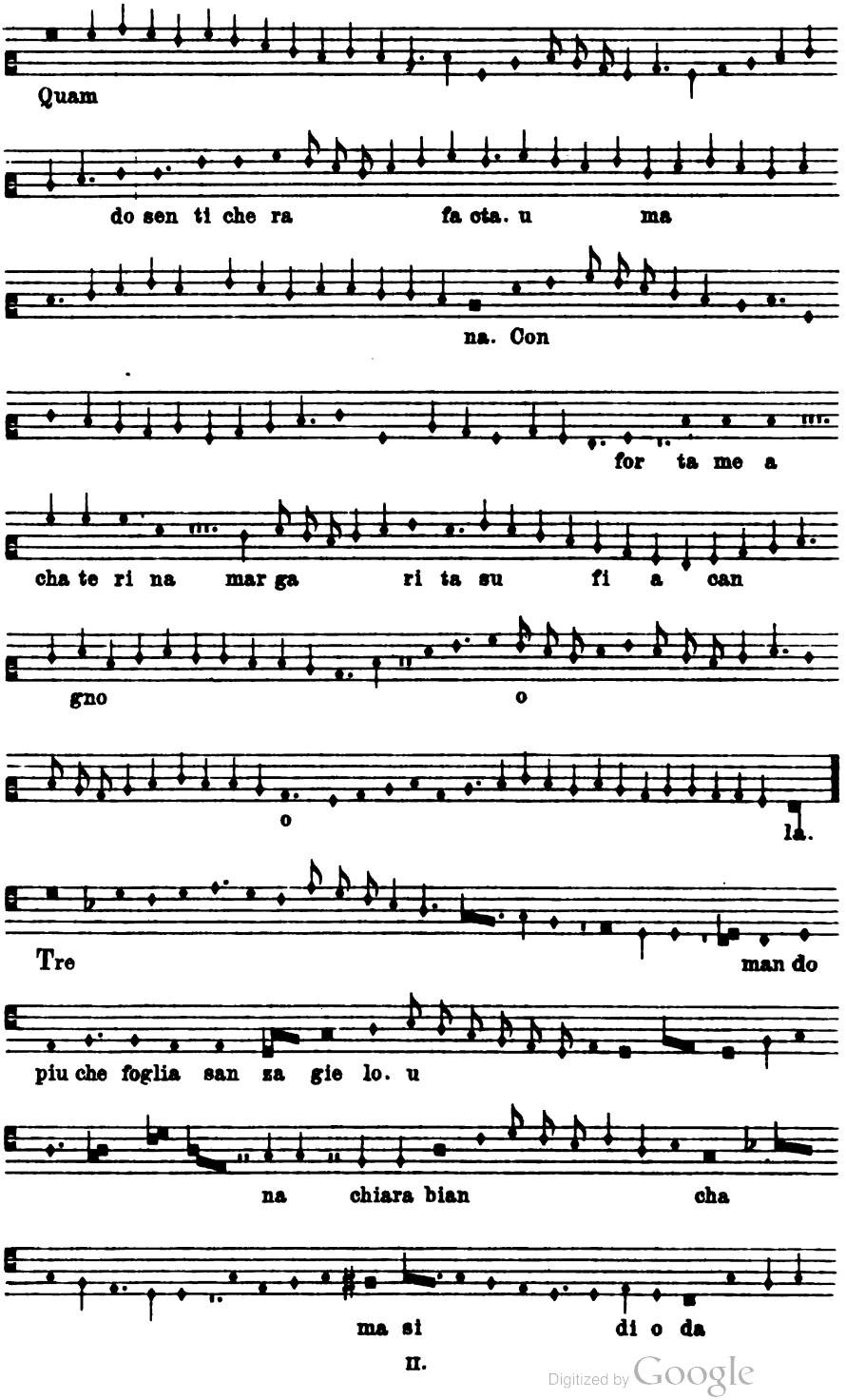

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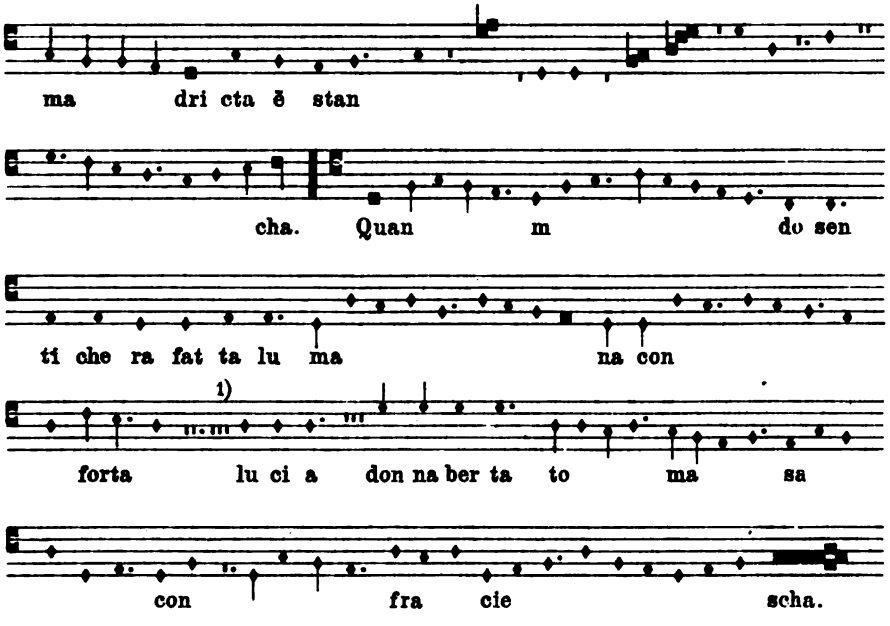
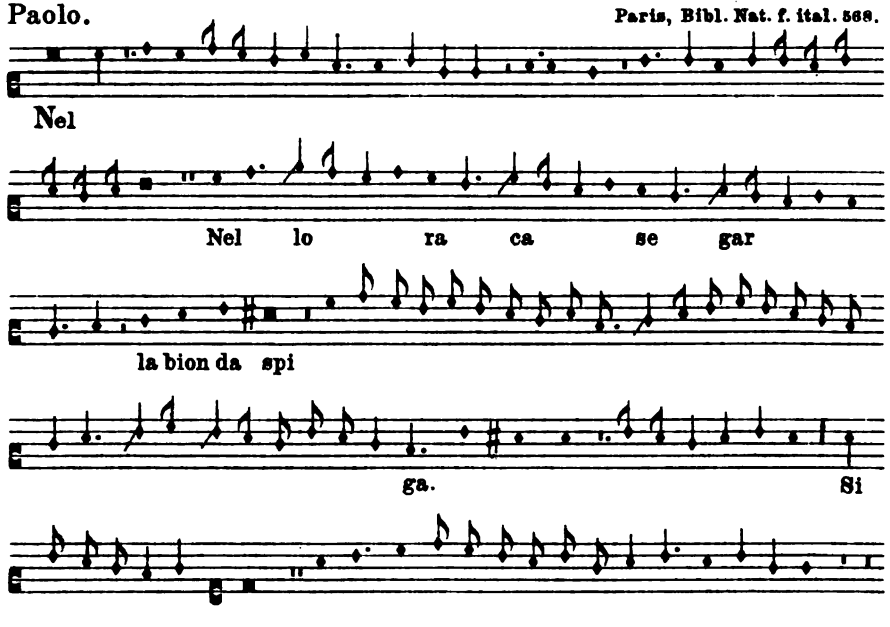


LXI.

Paolo.

Paris, Bibl. Nat. f. ital. 568.



1) Die drei Pausen am Anfange des Taktes fehlen.

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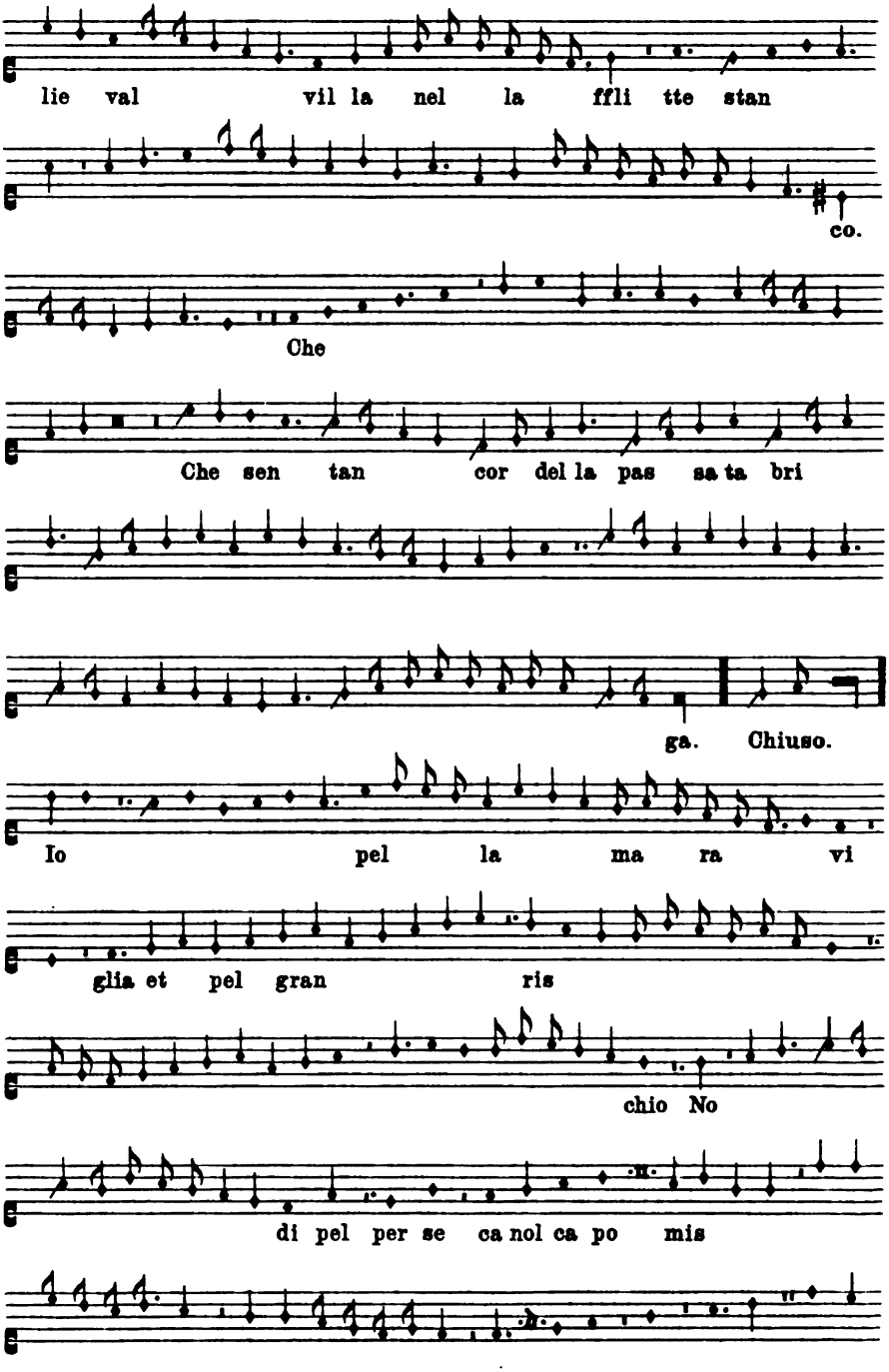
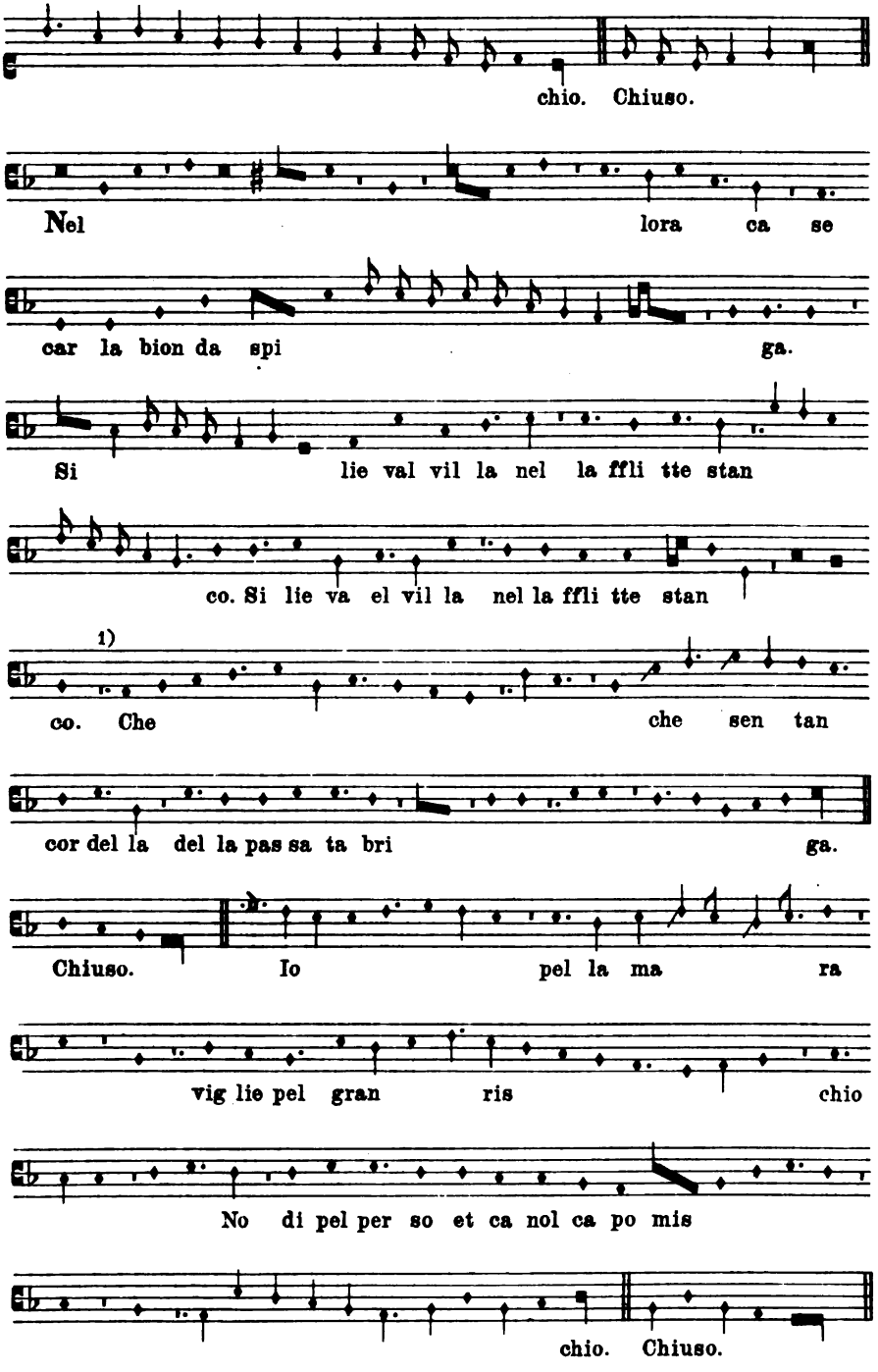


Digitized by Google



1) Punkt fehlt im Ms.

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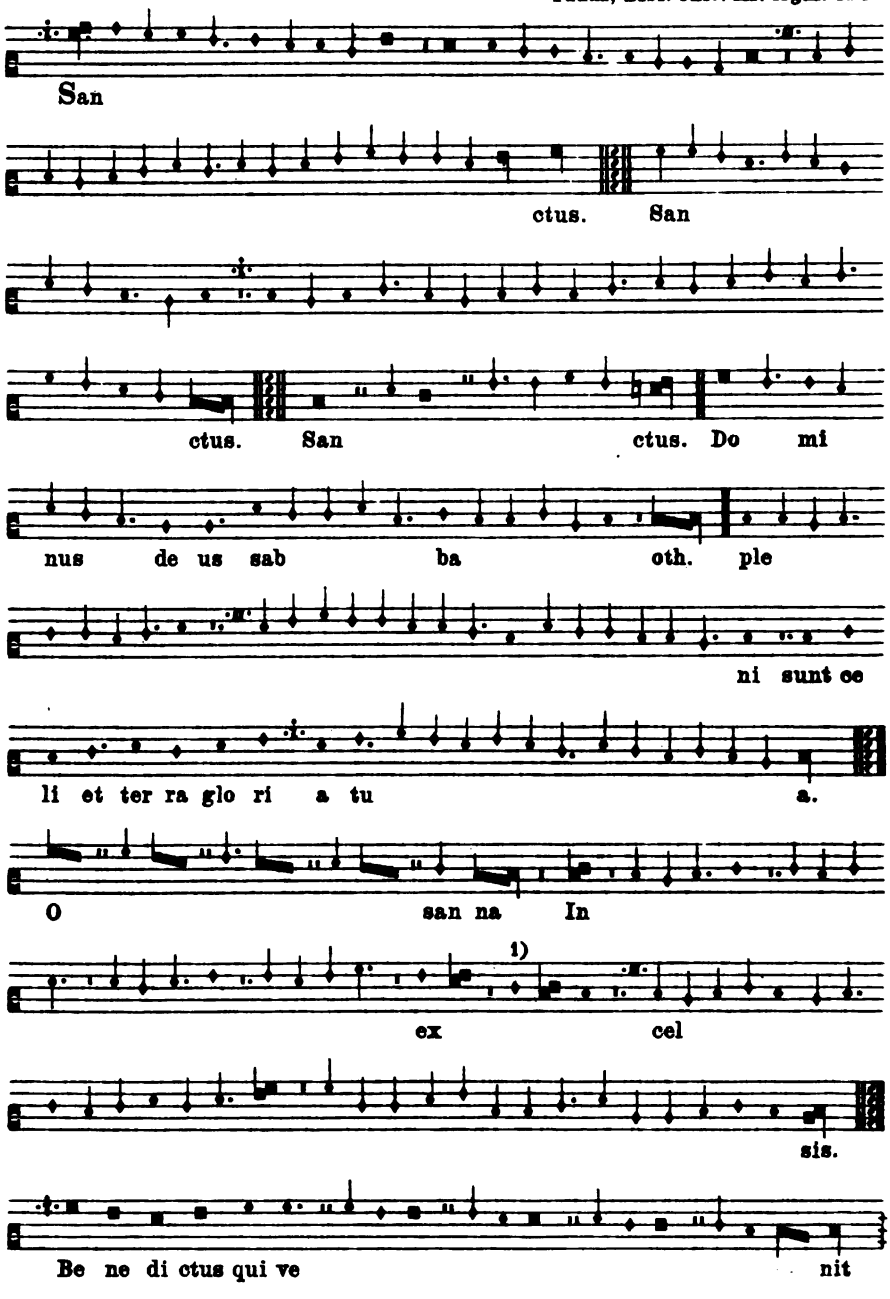
LXII.

Gratiosus de Padua. Padua, Bibl. Univ. Ms. frgm. ccc.



1) Im Ms. ♩ .

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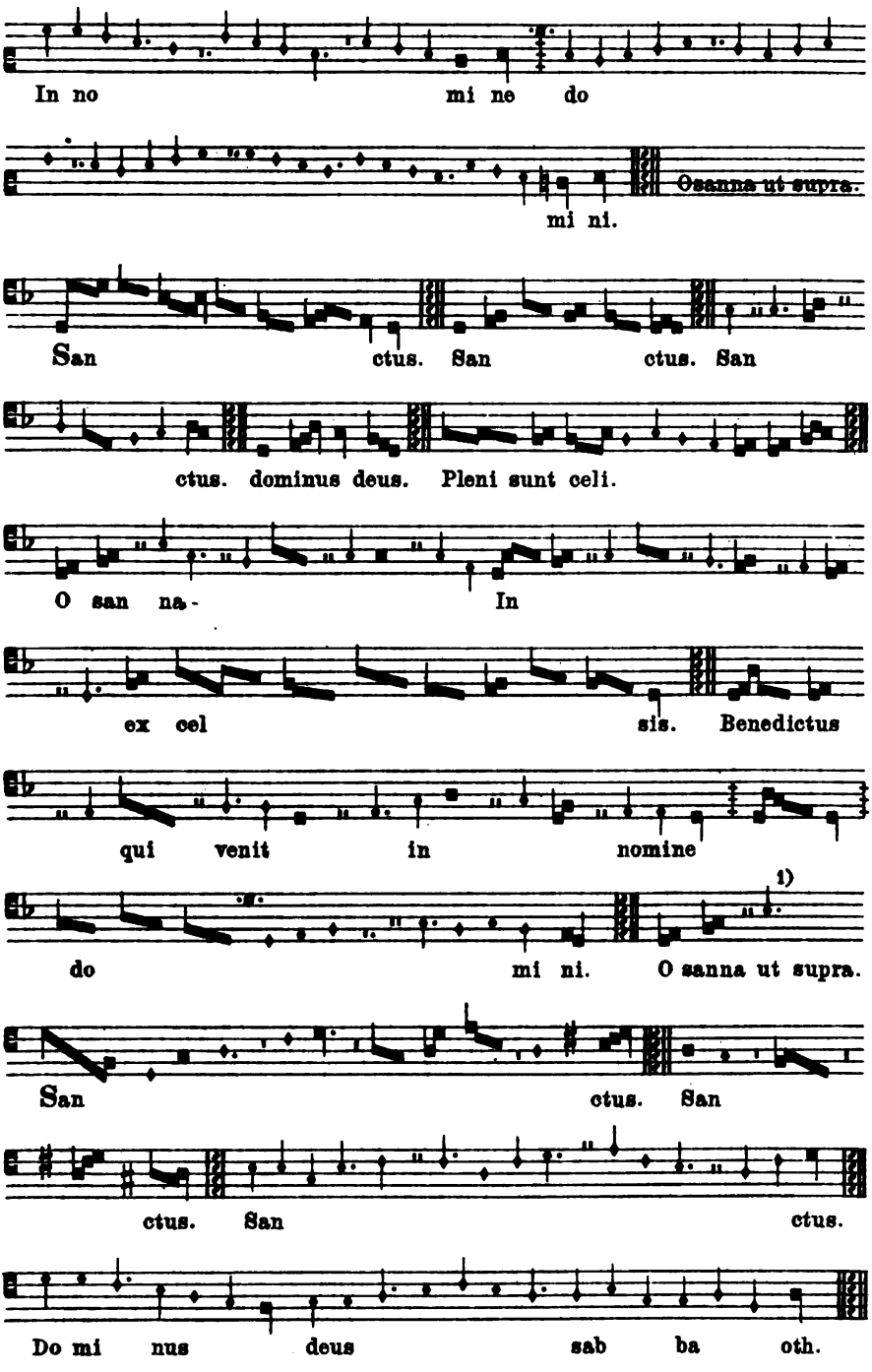

1) Im Ms. fehlen die Pausen und steht *a* statt *b*.

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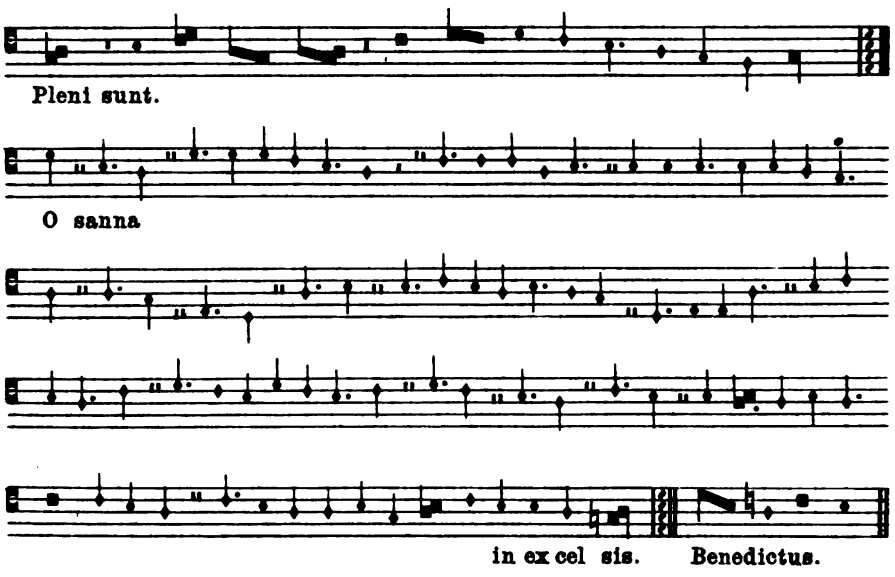
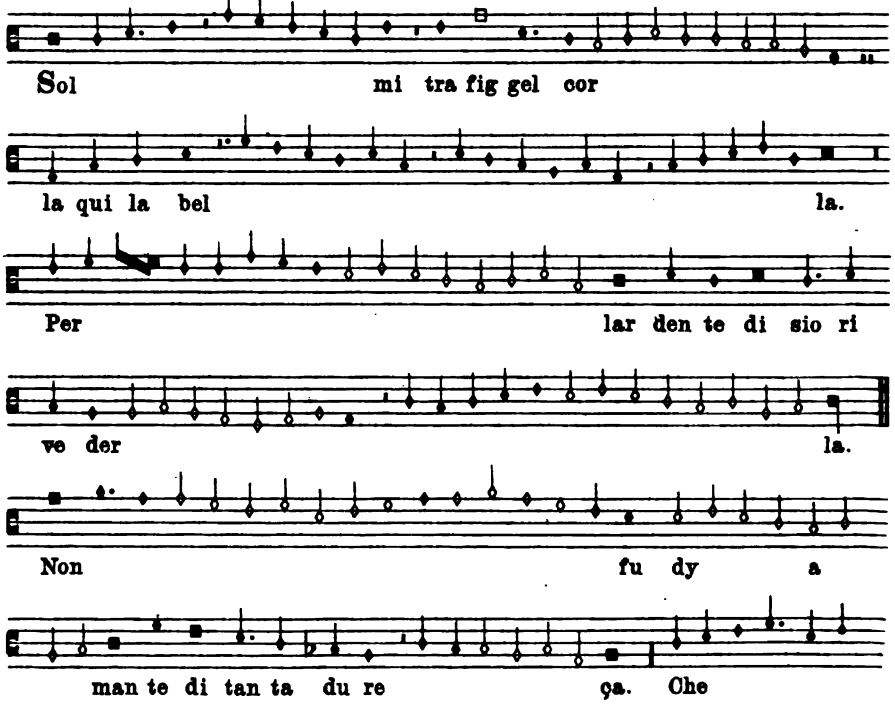


LXIII.

Magister Zacherias Chantor Domini nostri pape. Florenz, Med. Laur., Pal. 87.



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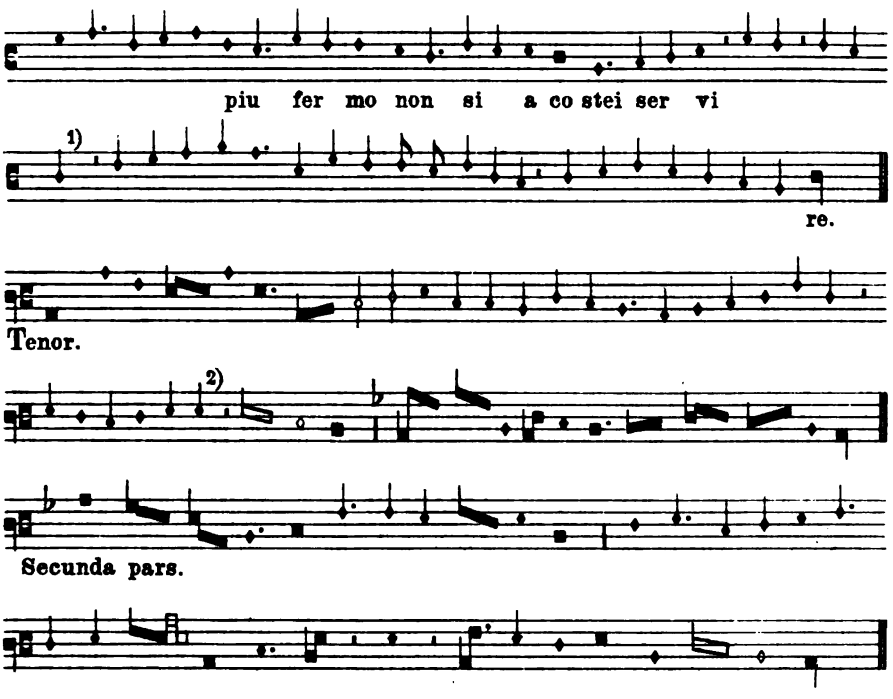
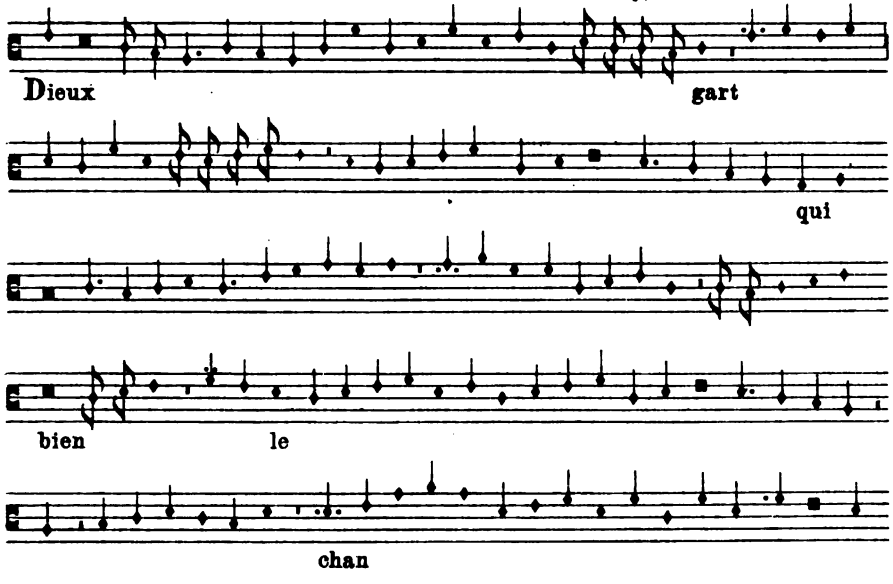


LXIV.

Guido

Chantilly, Musée Condé Ms. 1047.



1) Im Ms. *semibrevis.*
2) Im Ms. *f.*

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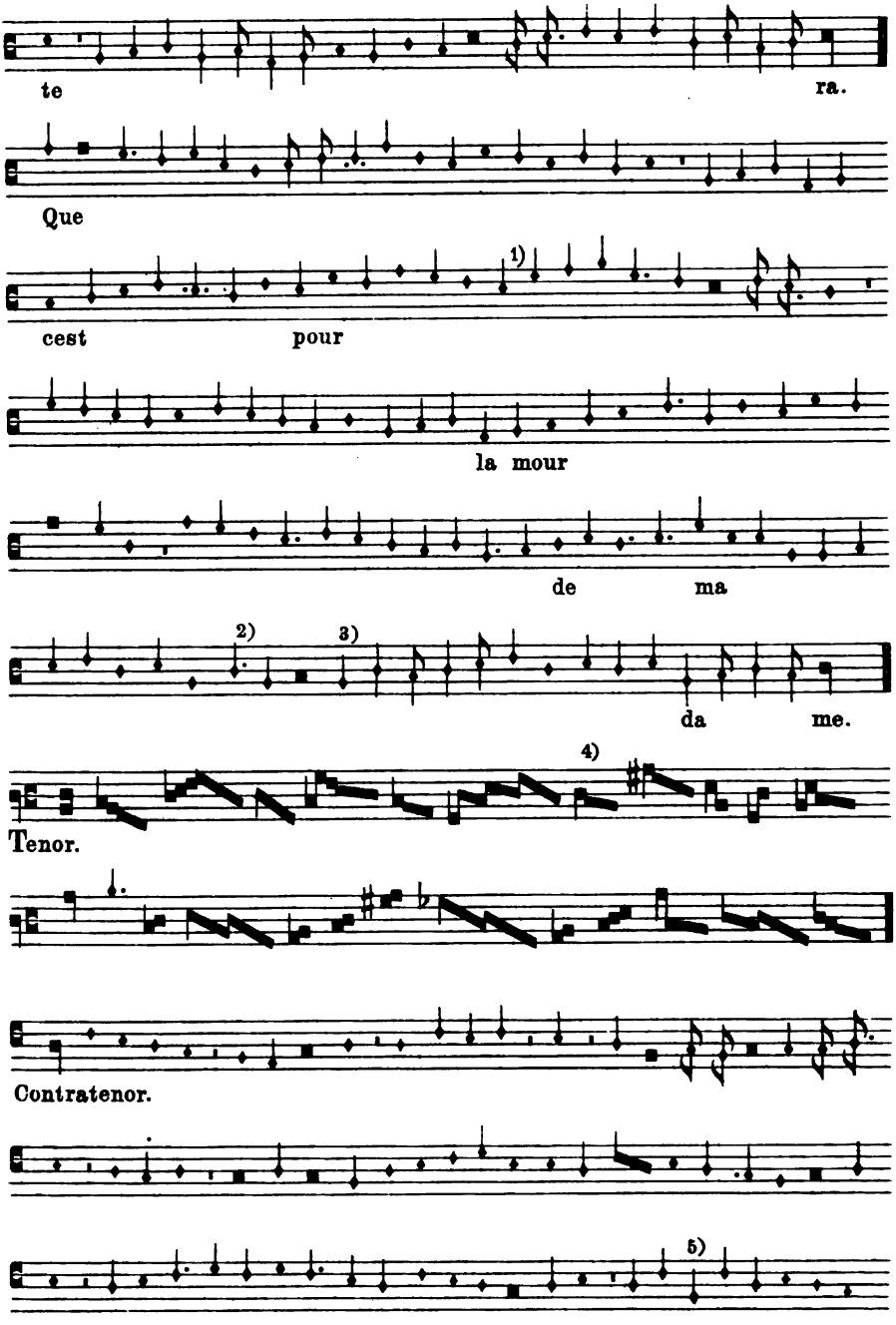

1) Die vorhergehenden 7 Noten sind im Ms. ausradiert und schimmern nur noch schwach durch.
2) Punkt fehlt im Ms. 3) Im Ms. 𝅗𝅥
4) Erste Note der Ligatur im Ms. *g*. 5) Im Ms. *g*.

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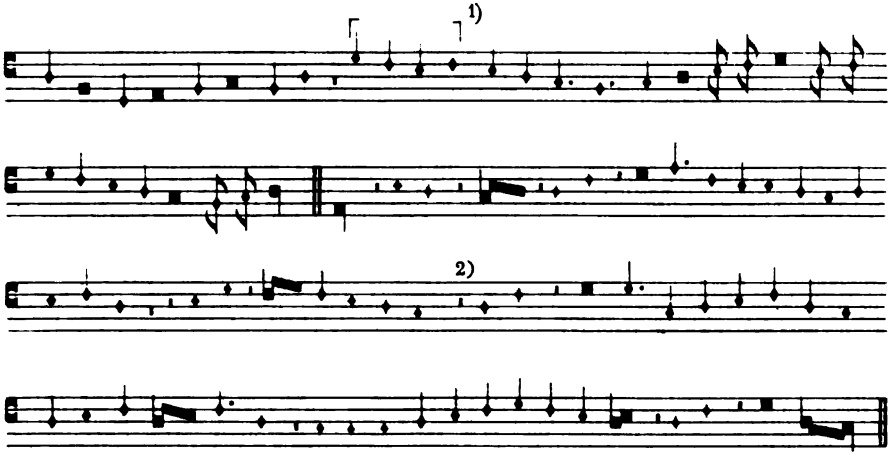
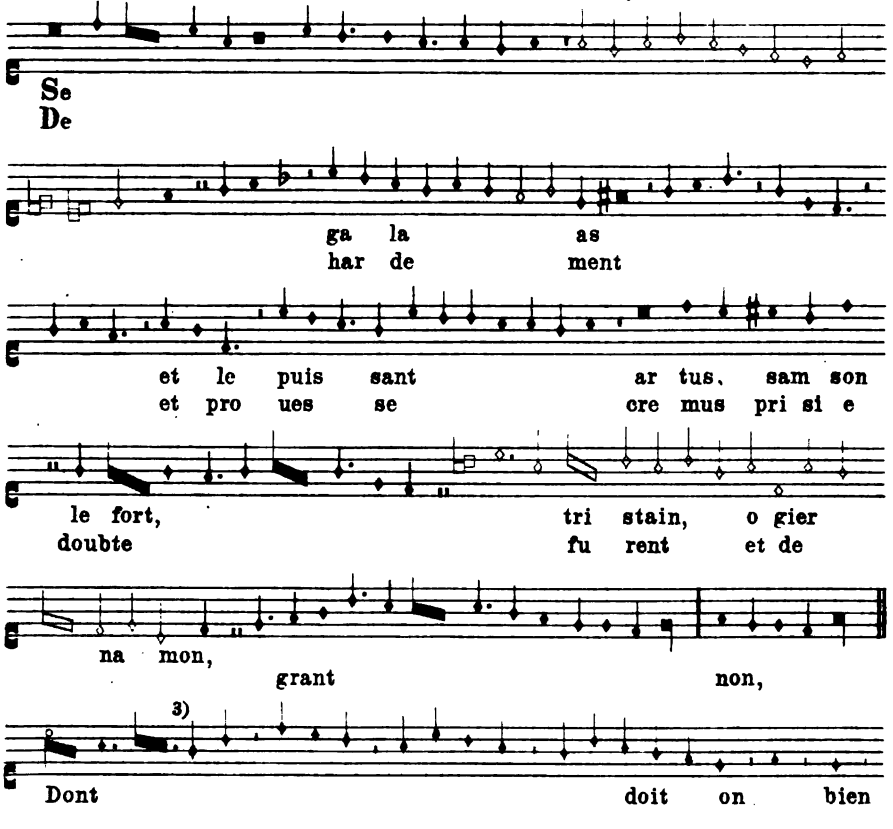


LXV.

Jo. Cunelier. Chantilly, Musée Condé Ms. 1047.



1) Die in Klammer geschlossenen Noten sind konjiciert.
2) Pause fehlt im Ms. 3) Punkt fehlt im Ms.

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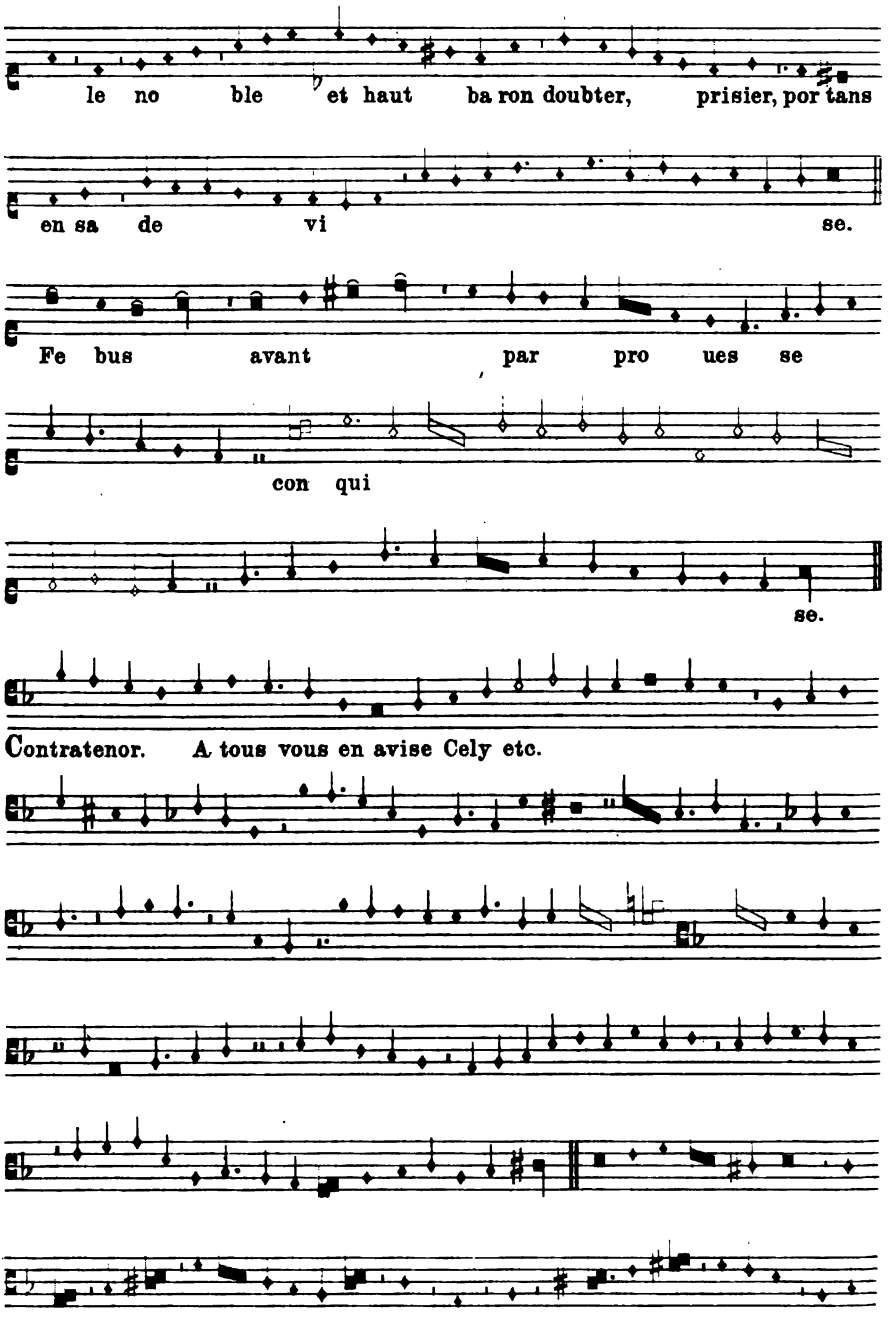

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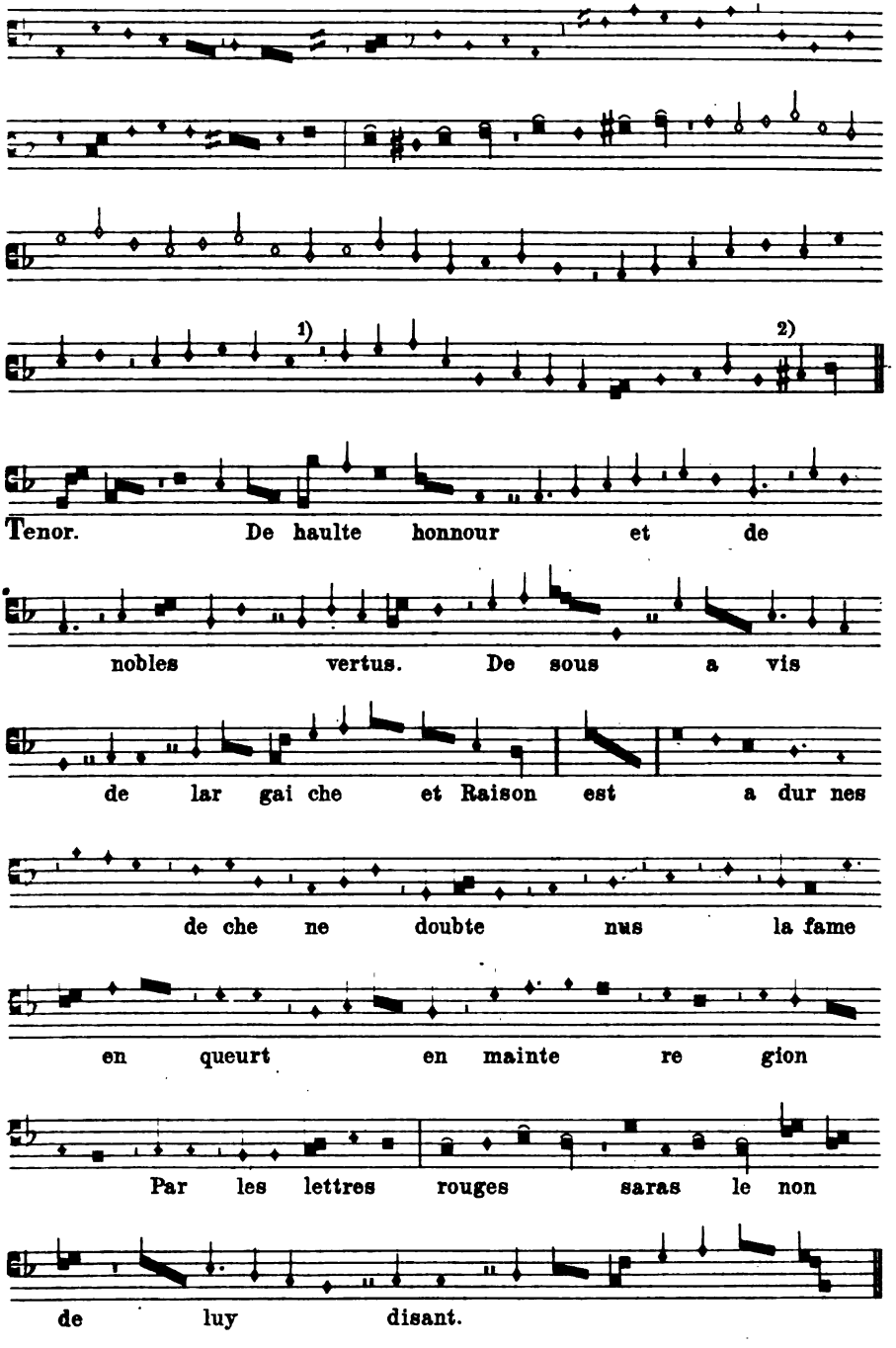

1) Ich las *c* im Ms. 2) Im Ms. steht das Kreuz vor der letzten Note.

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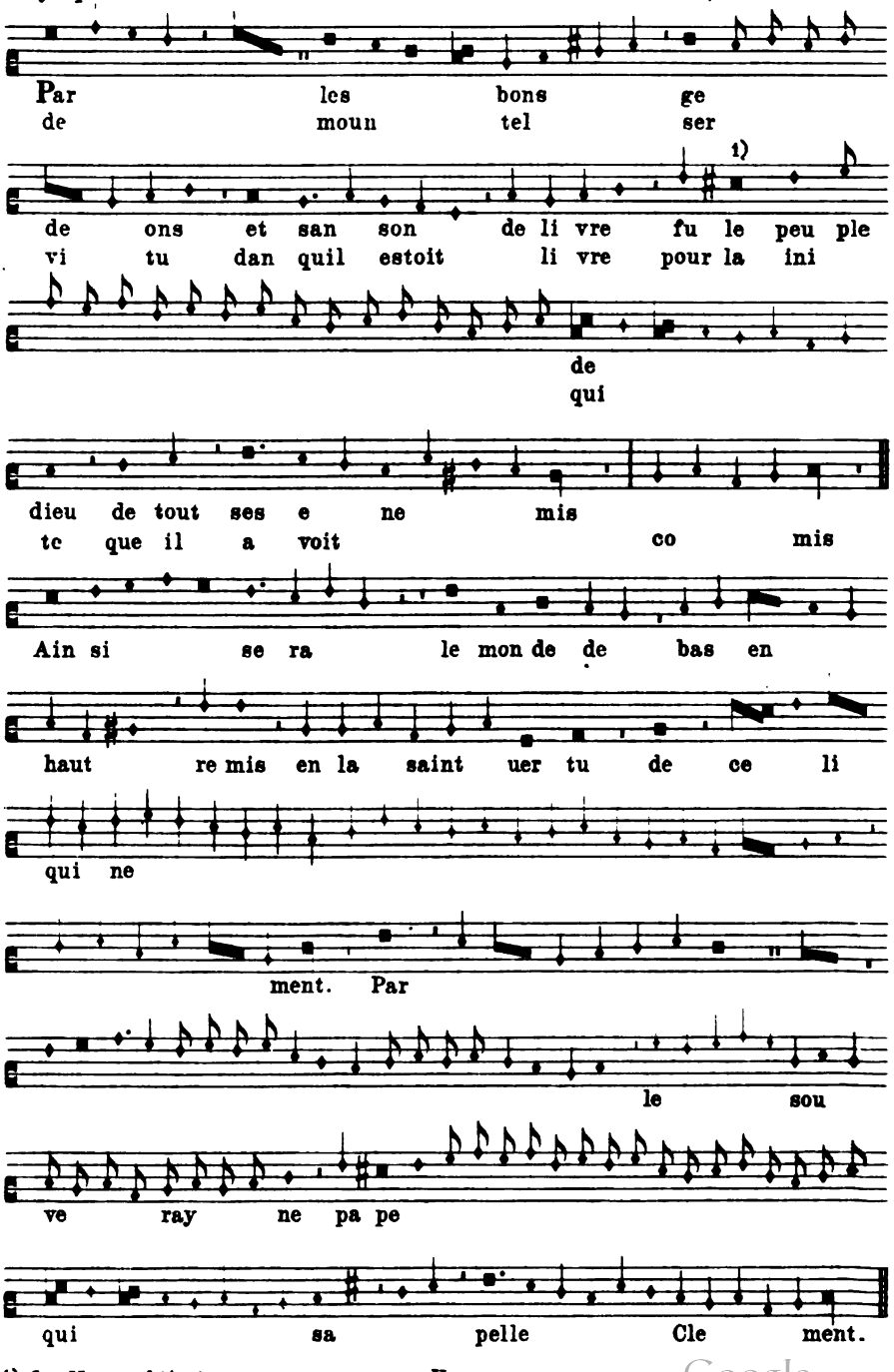
LXVI.

Phylipoctus de caserta. Modena, Bibl. Est. L. ses.



1) Im Ms. punktiert.

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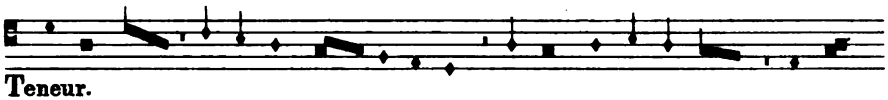
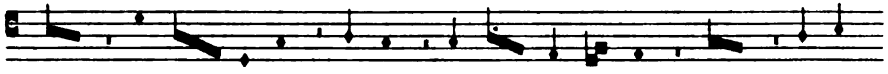
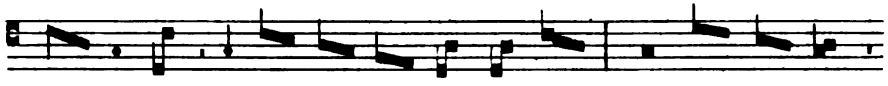
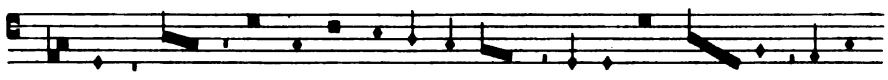
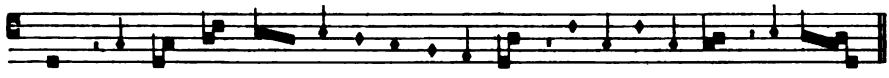


Teneur.

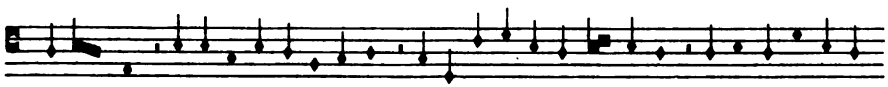


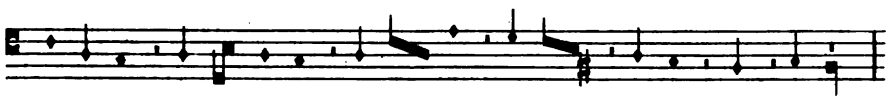






Contreteneur.





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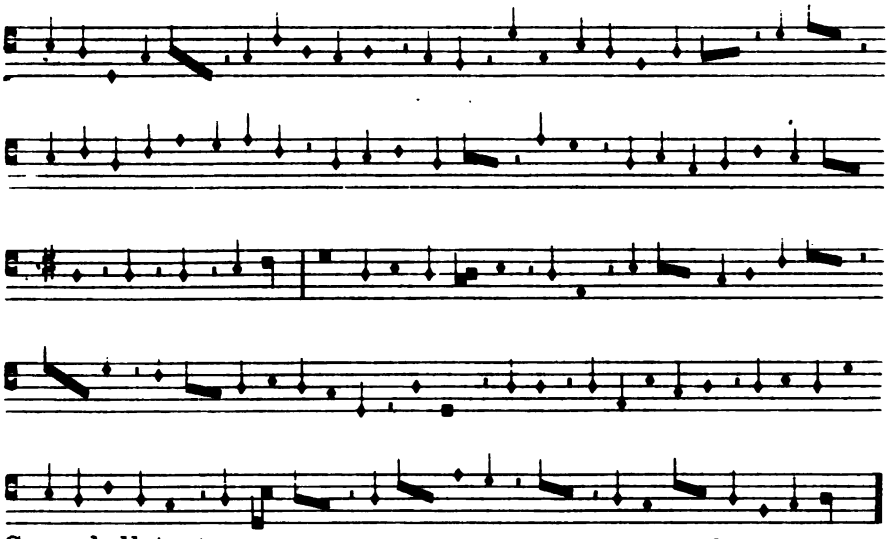
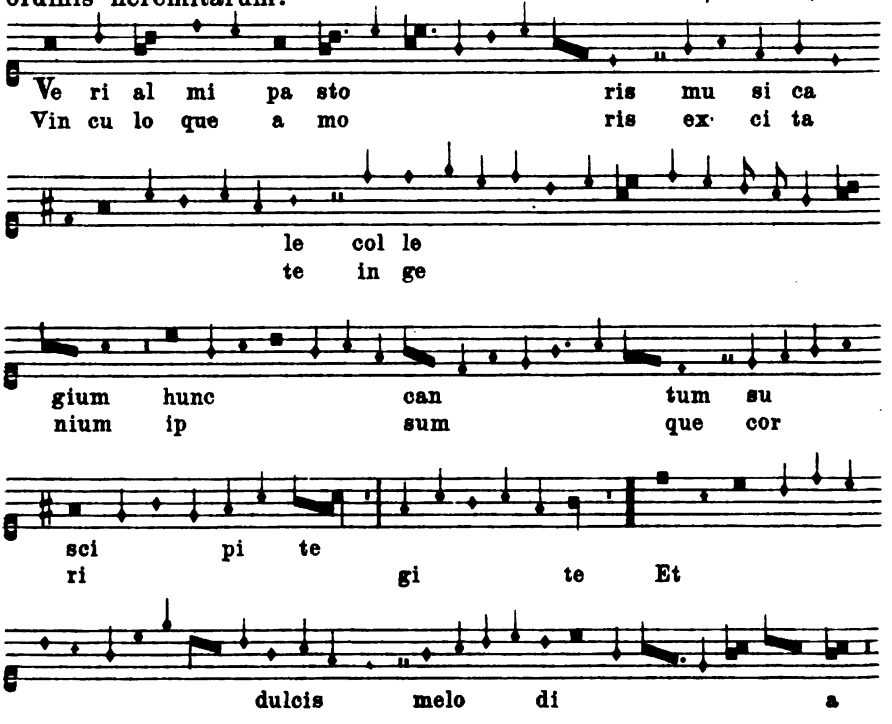


Canon ballate: Note rubee cantantur in proportione sexquialtera.
Note caudate ab utraque parte in sexquiquarta cantentur.

LXVII.

fr. Conradus de pistorio
ordinis heremitarum.

Modena, Bibl. Est., L.568.



II.

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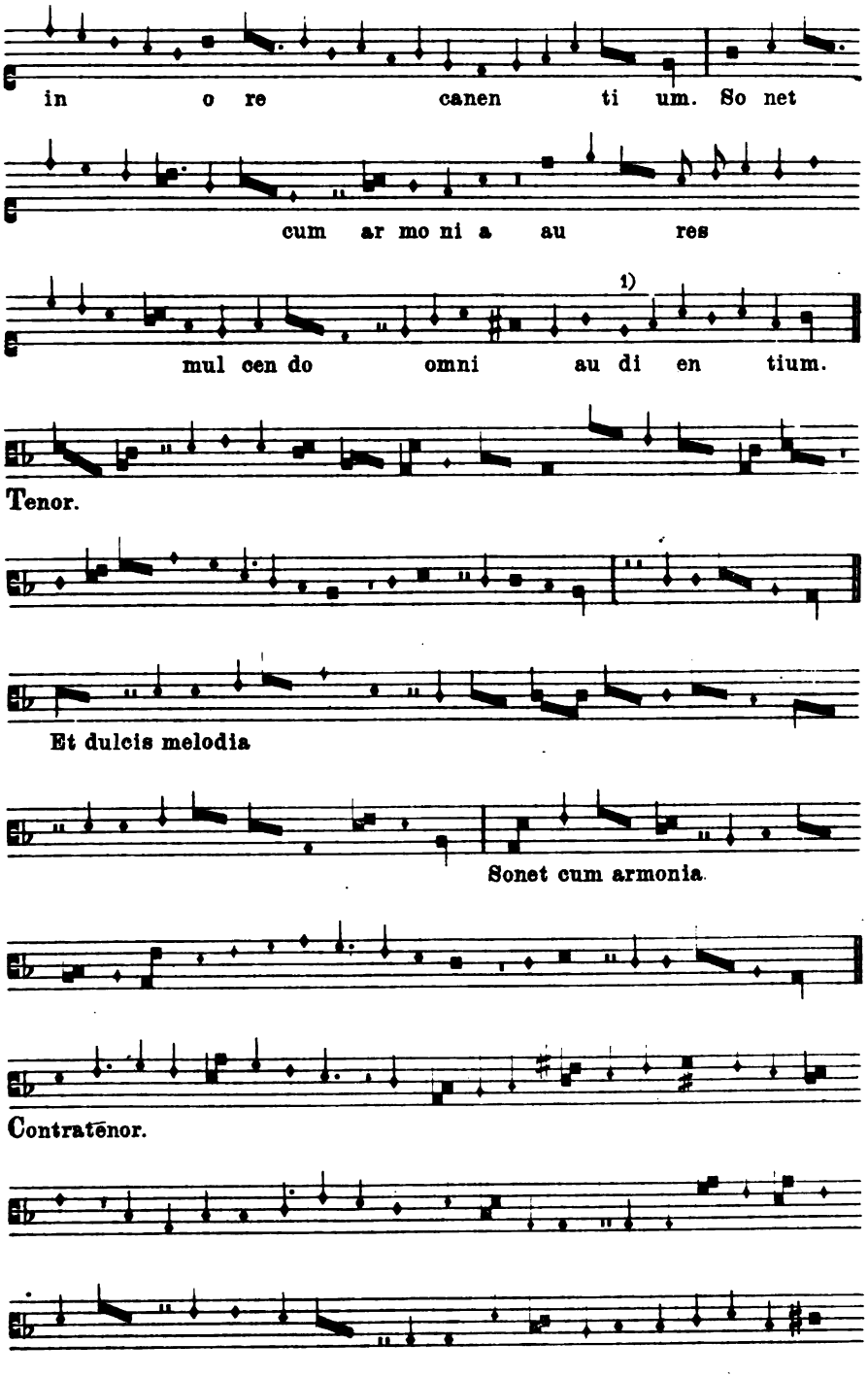

1) Im Ms. minima.

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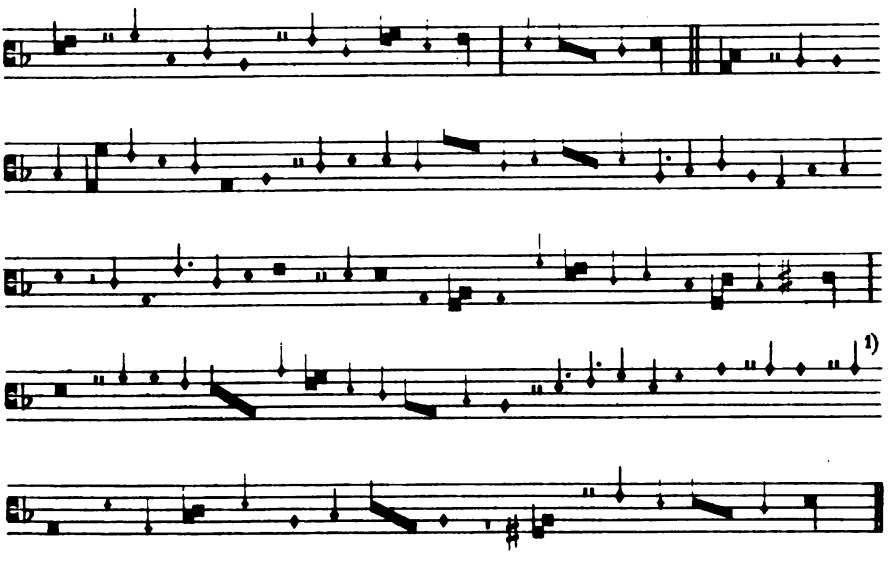
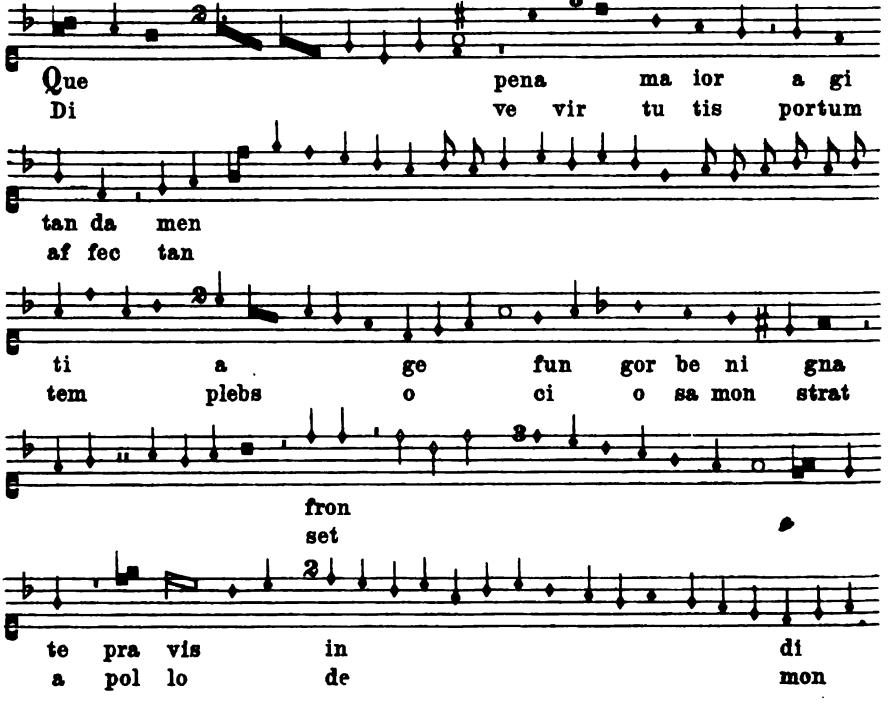


LXVIII.

fr. Bartholomeus de Bononia
ordinis sancti Benedicti.

Modena, Bibl. Est. L.568.



1) Letzte vier Zeichen sind Konjektur.

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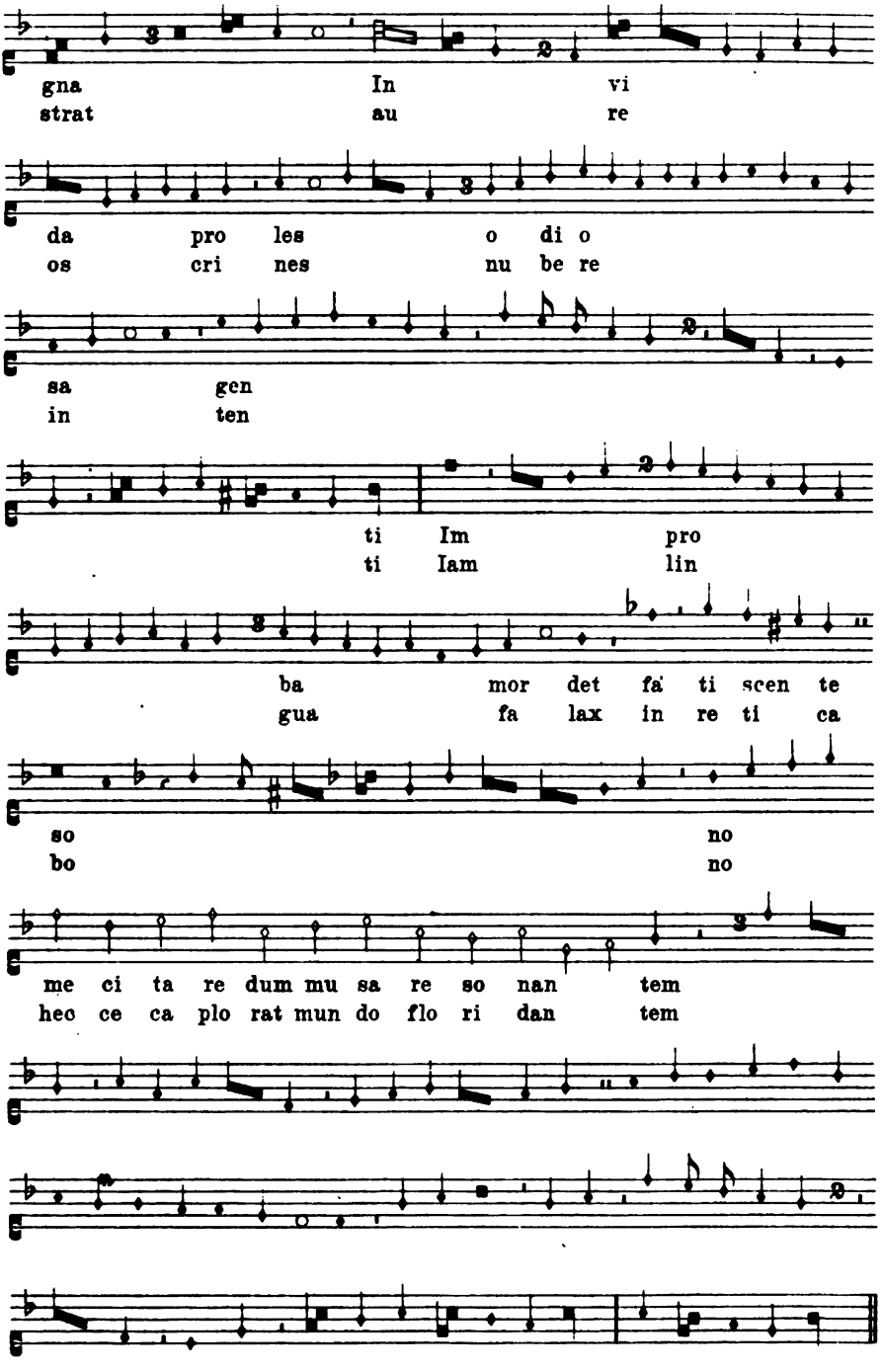

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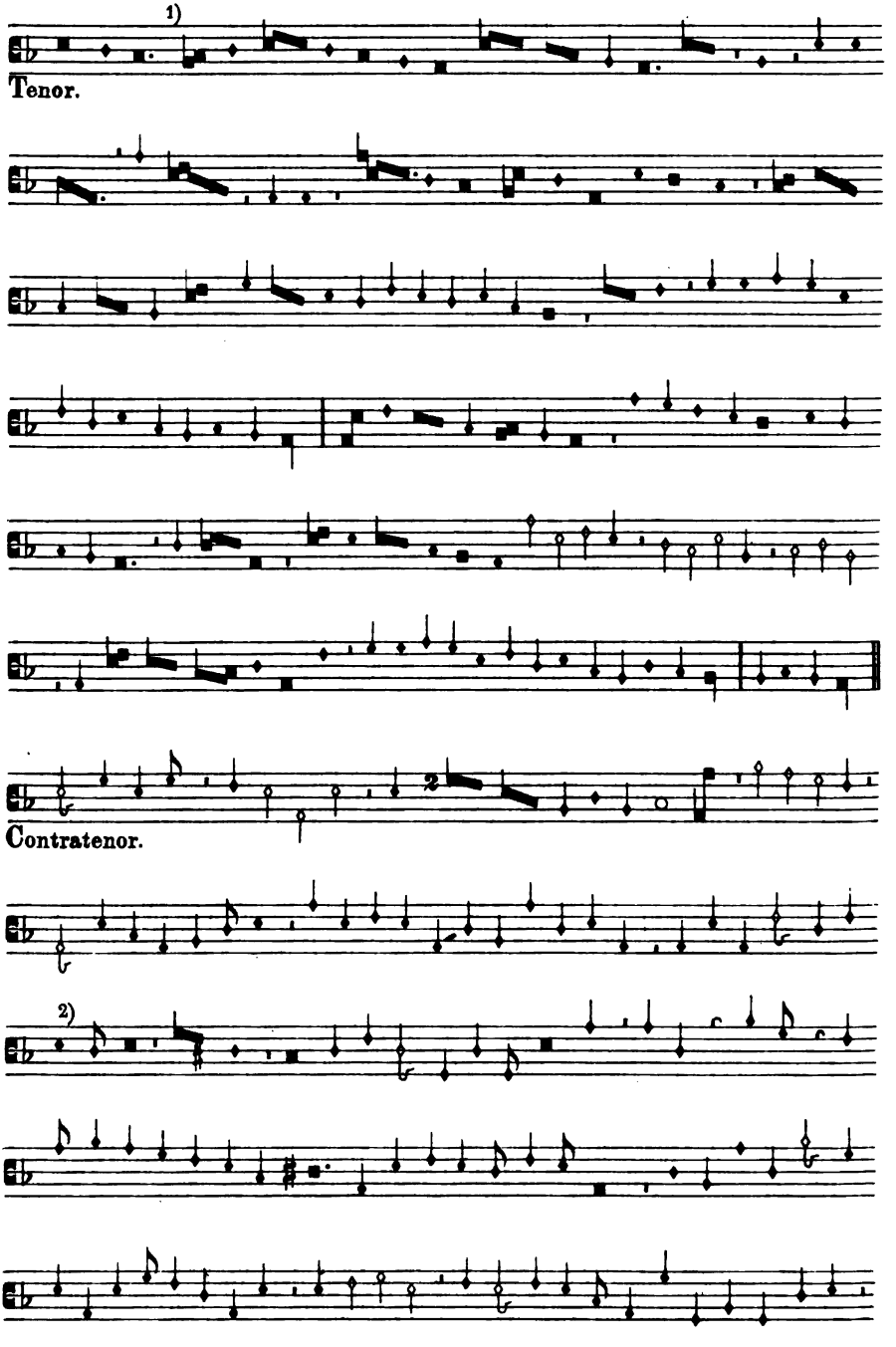

1) Im Ms. fehlt der Punkt.

2) Im Ms.

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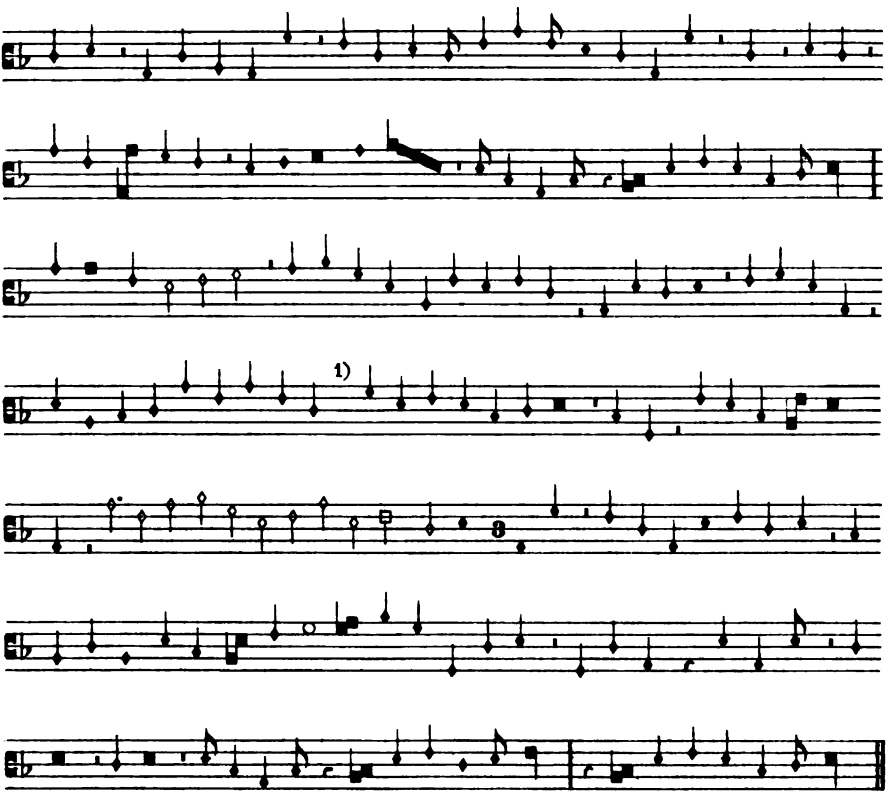
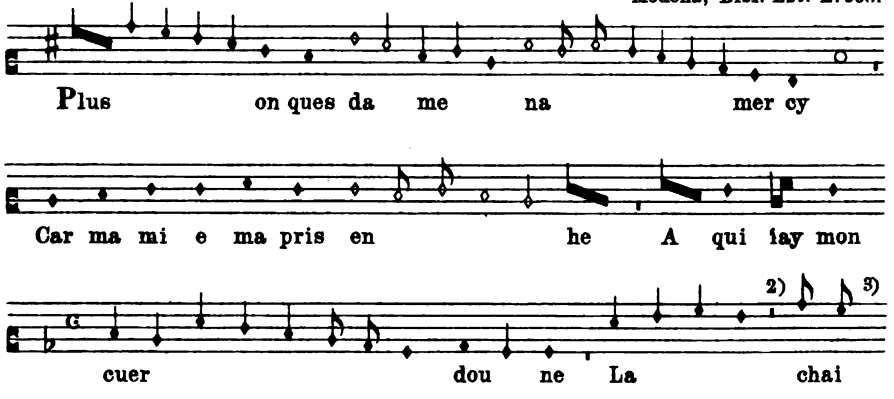


Canon virilarie: Ad figuram 2 in dupla proportione cantetur, ad 3 vero in proportione emiolia.

LXIX.

Matheus de Perusio.

Modena, Bibl. Est. L. 568.



1) Im Ms. folgt eine semiminima-Pause.
2) Im Ms. semibrevis-Pause.
3) Letzte beiden Noten im Ms. minimae.

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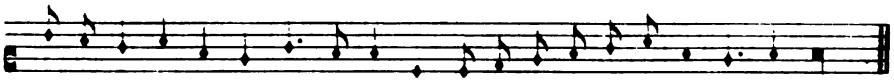

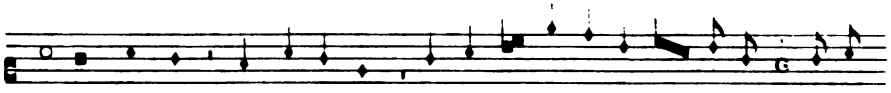

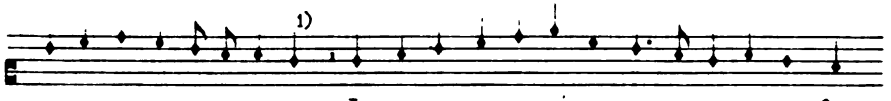

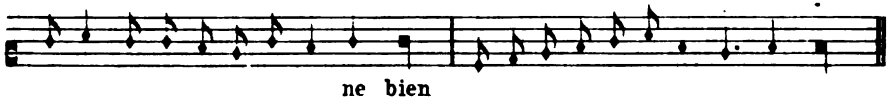

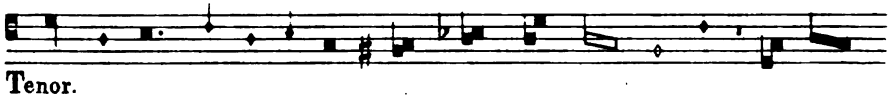

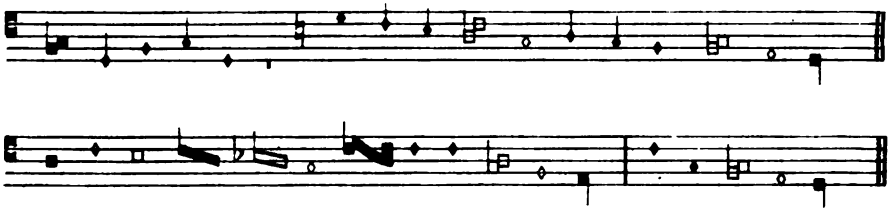

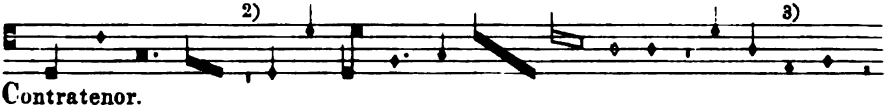

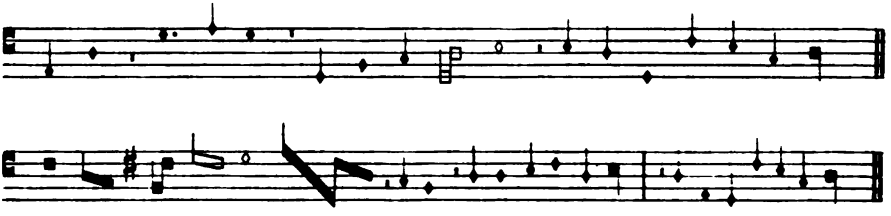

1) Im Ms. semibrevis.
2) Im Ms. minima-Pause.
3) Im Ms. minima.

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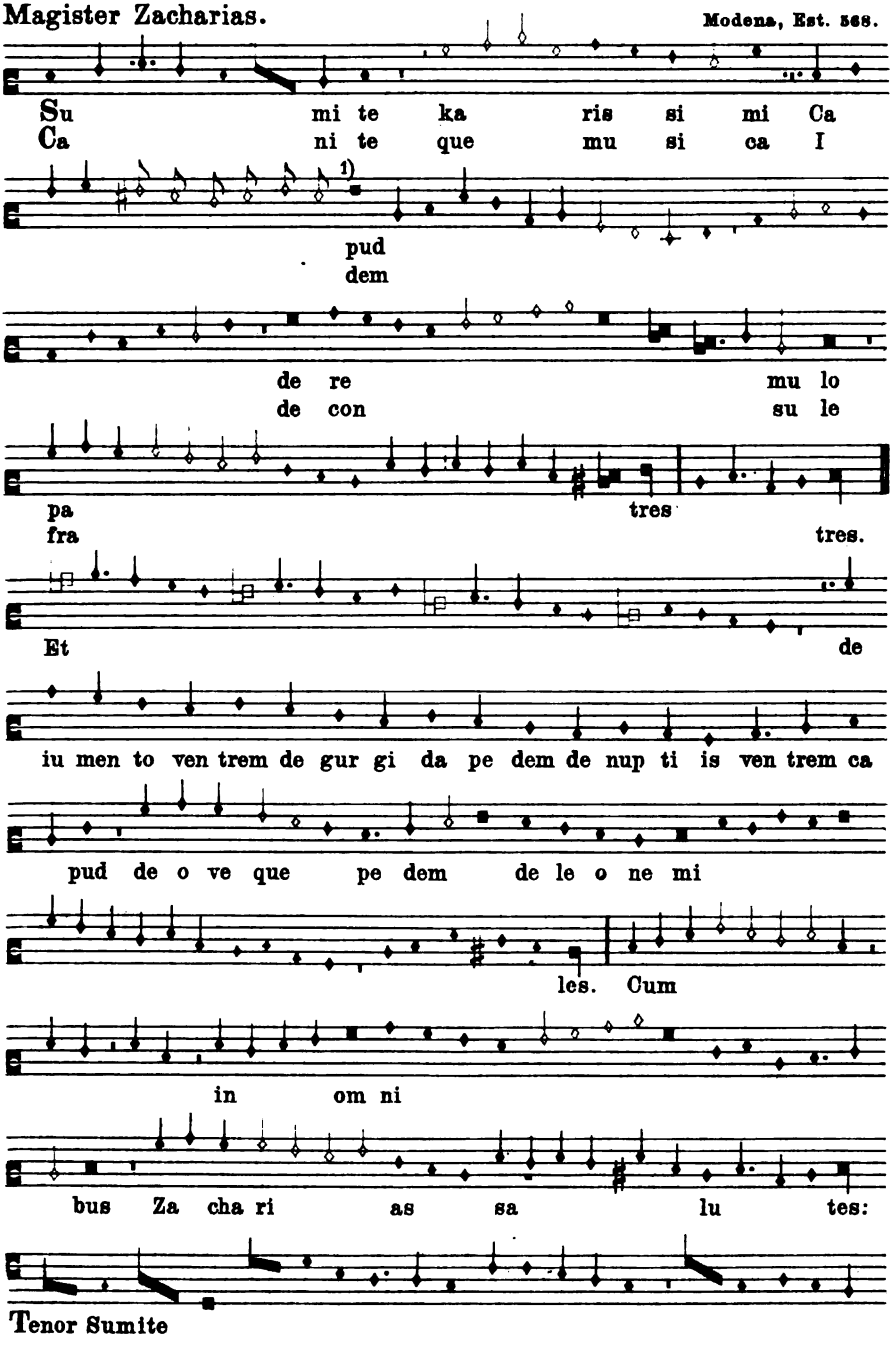
LXX.

Magister Zacharias. Modena, Est. 568.



1) Nach meiner Abschrift fehlt im Ms. die Fahne an *f*.

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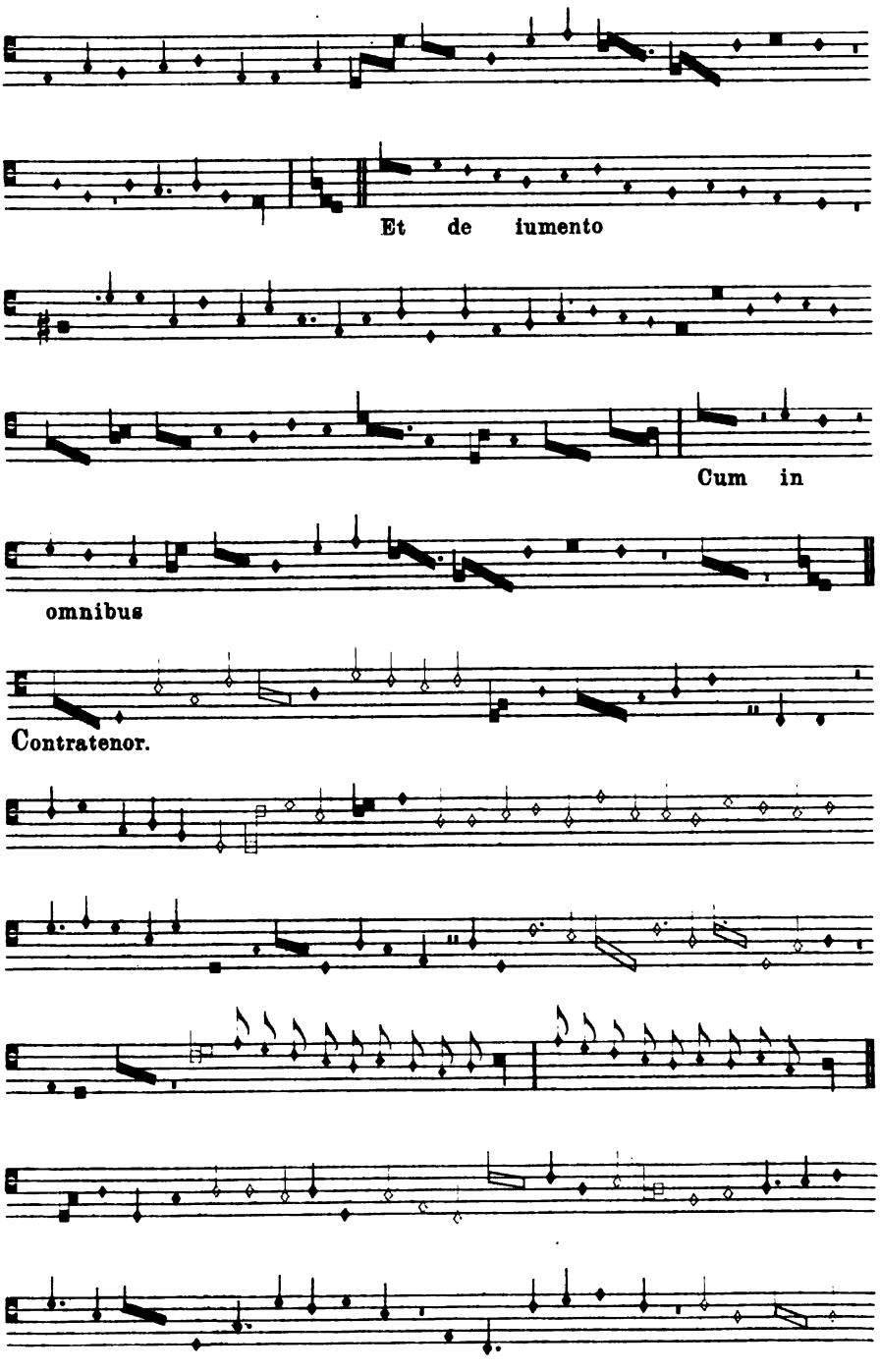

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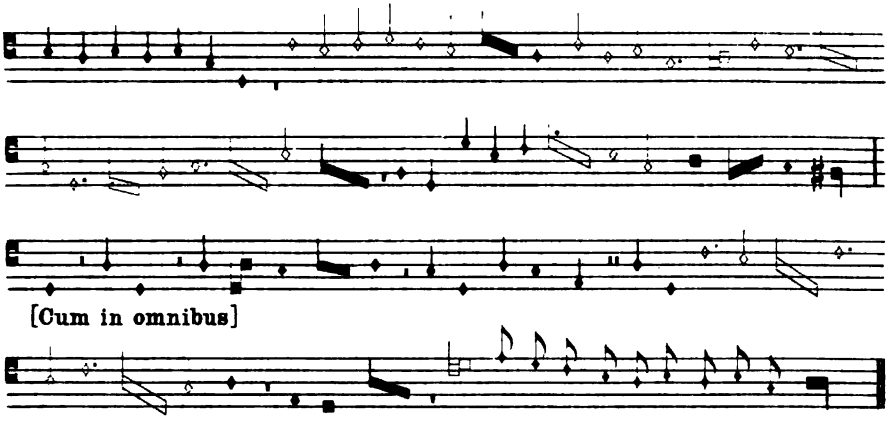
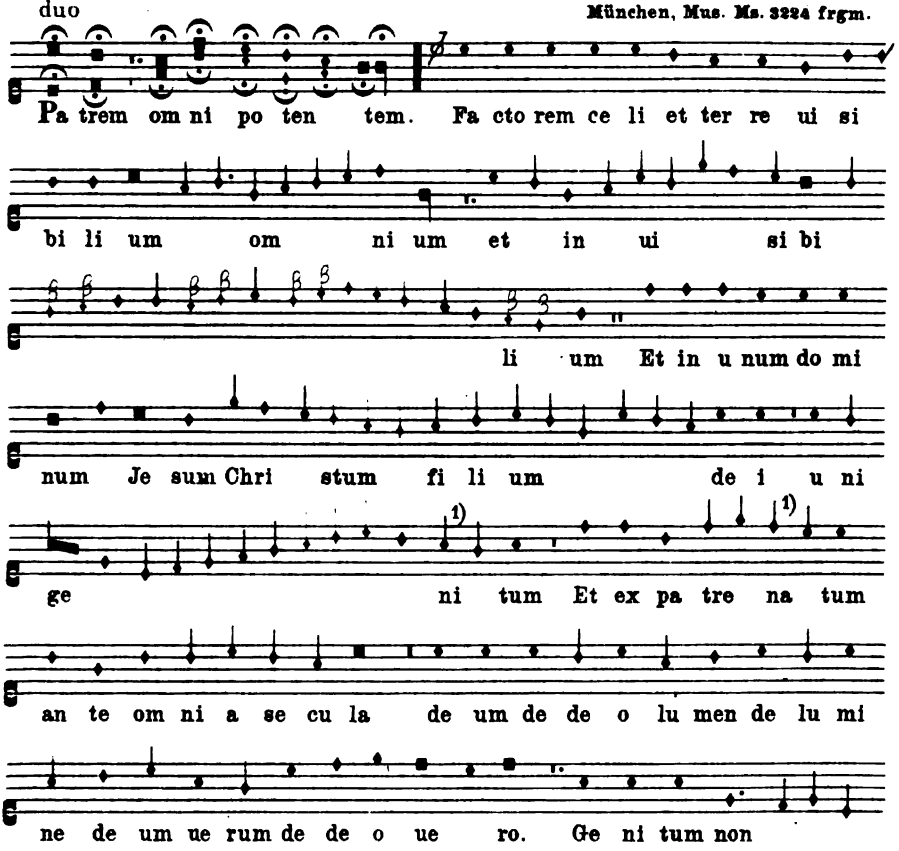


LXXI.

Cristoforus de Feltro.

München, Mus. Ms. 3224 frgm.



1) Im Ms. *semibrevis.*

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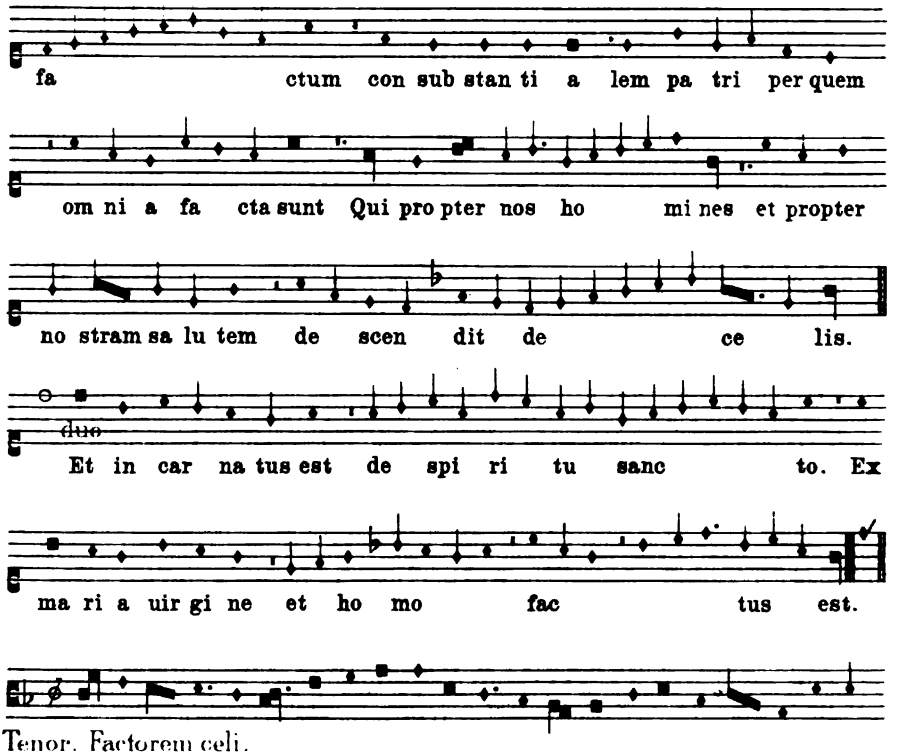
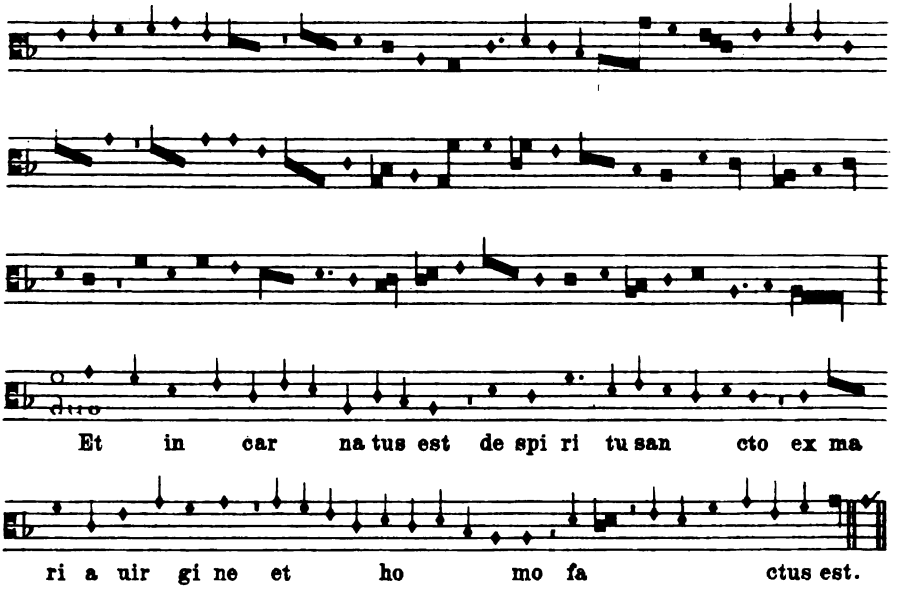


Tenor. Factorem celi.



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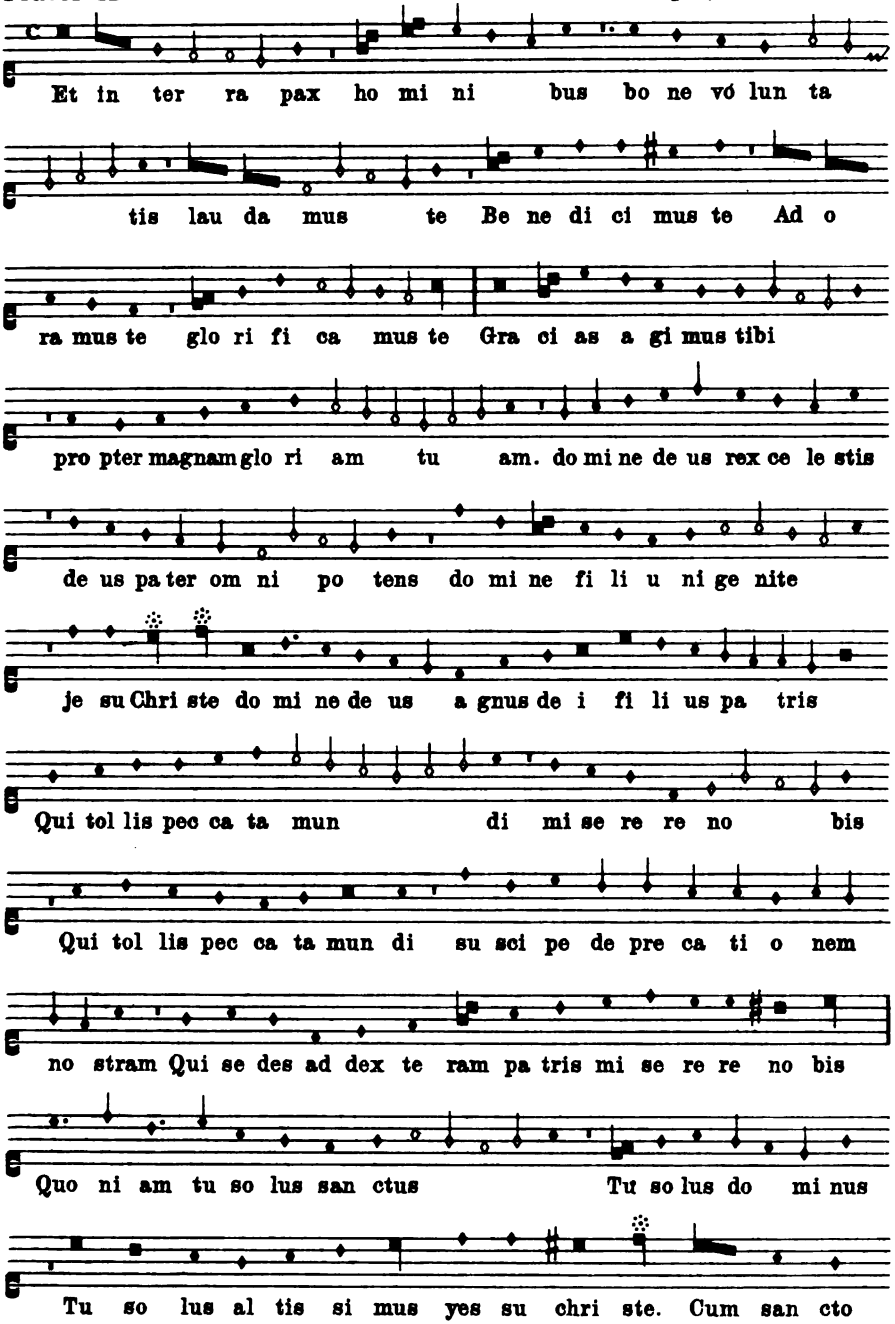
LXXII.

Frater Antonius de Civitate. Bologna, Bibl. Univ. 2216.



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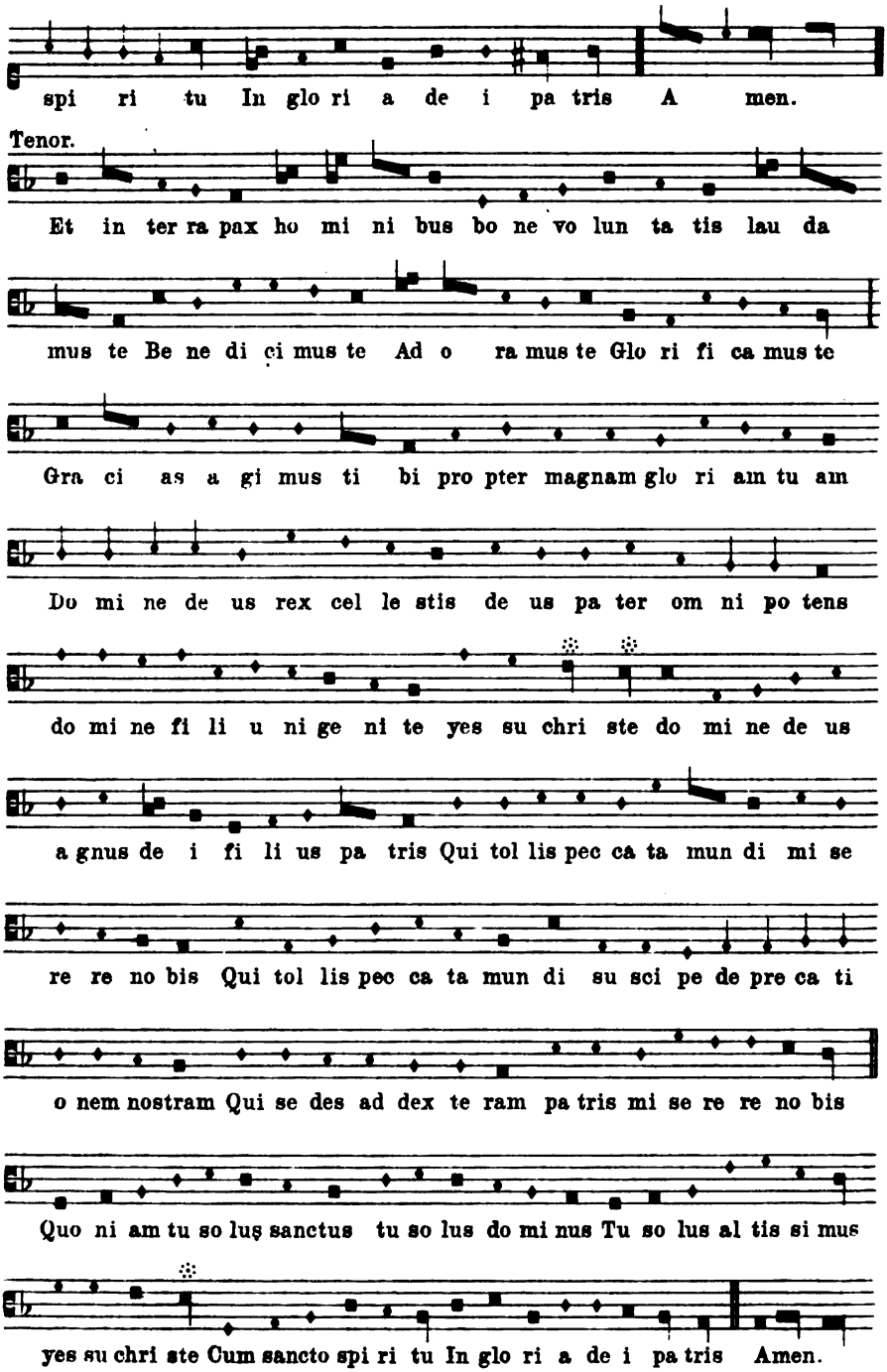

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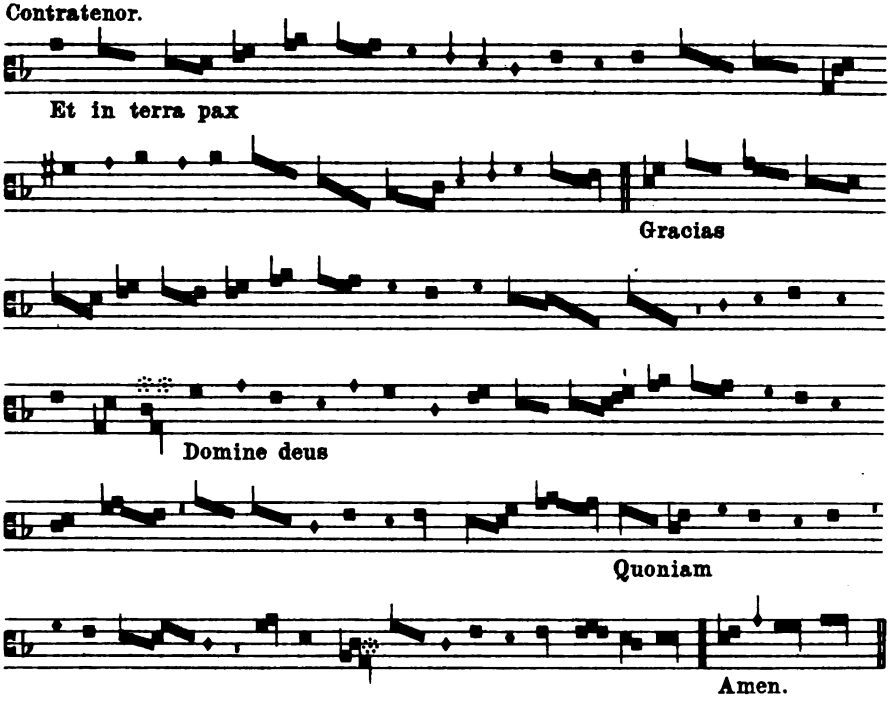
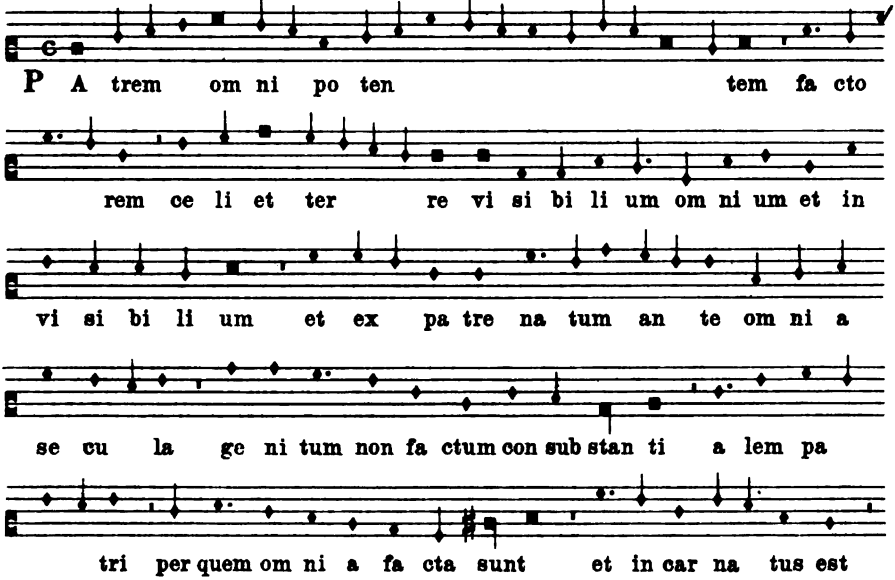
Contratenor.



LXXIII.

Johannes dunstaple anglicus. Bologna, Liceo musicale, Cod. 37.



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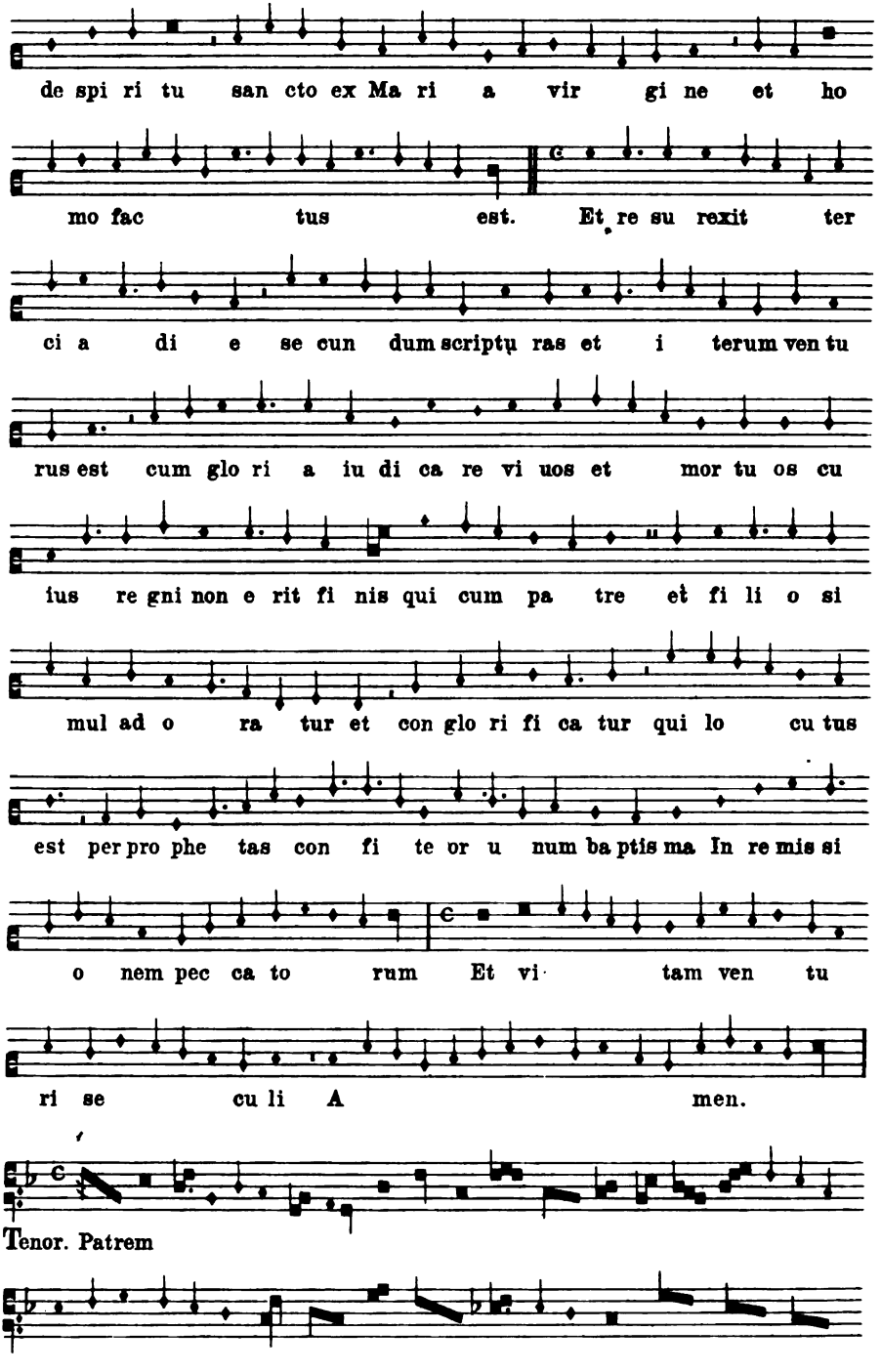

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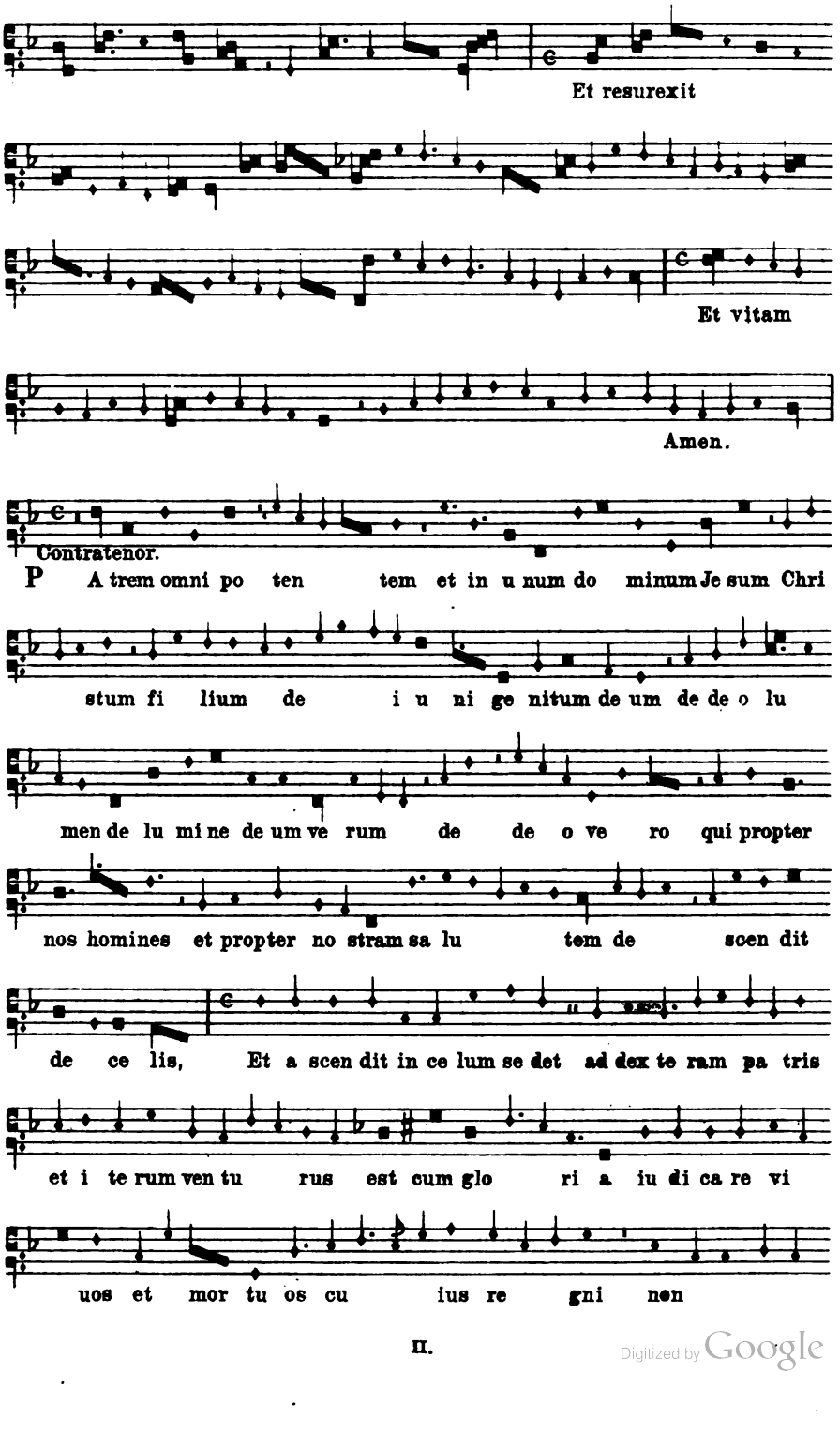

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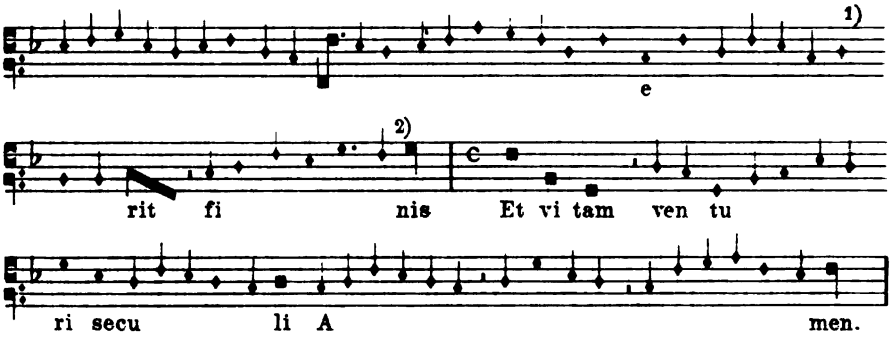
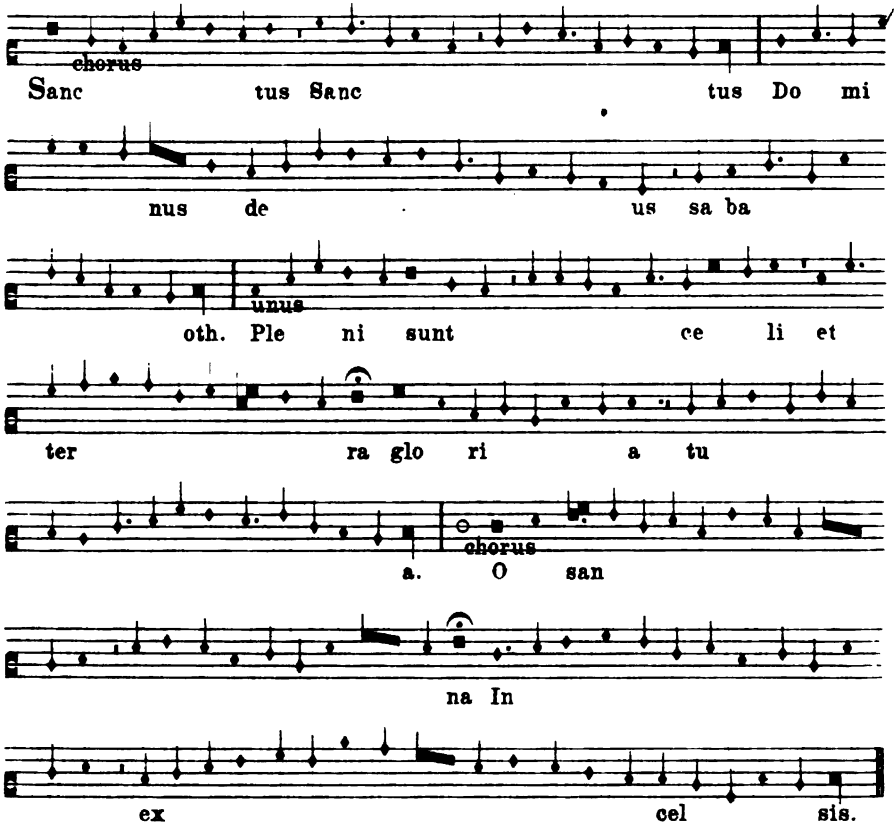


LXXIV.

Jo. benet Anglicus. Bologna, Liceo musicale, Cod. 37.



1) In der Kopie bei Wooldridge (Early English Harmony, Tafel 50) schwarz. Der dieser Note nach der Partitur zukommende Wert von 2 minimae verlangt die Darstellung als rote *semibrevis*.

2) Der Regel nach müßte hier eine *semibrevis* stehen, deren Zweizeitigkeit durch rote Farbe auszudrücken wäre. Der vorhergehende Punkt wäre dann entbehrlich. Die hier gedachte Alteration widerstreitet der Regel, daß nur vor der nächstgrößeren Notengattung alteriert werden darf.

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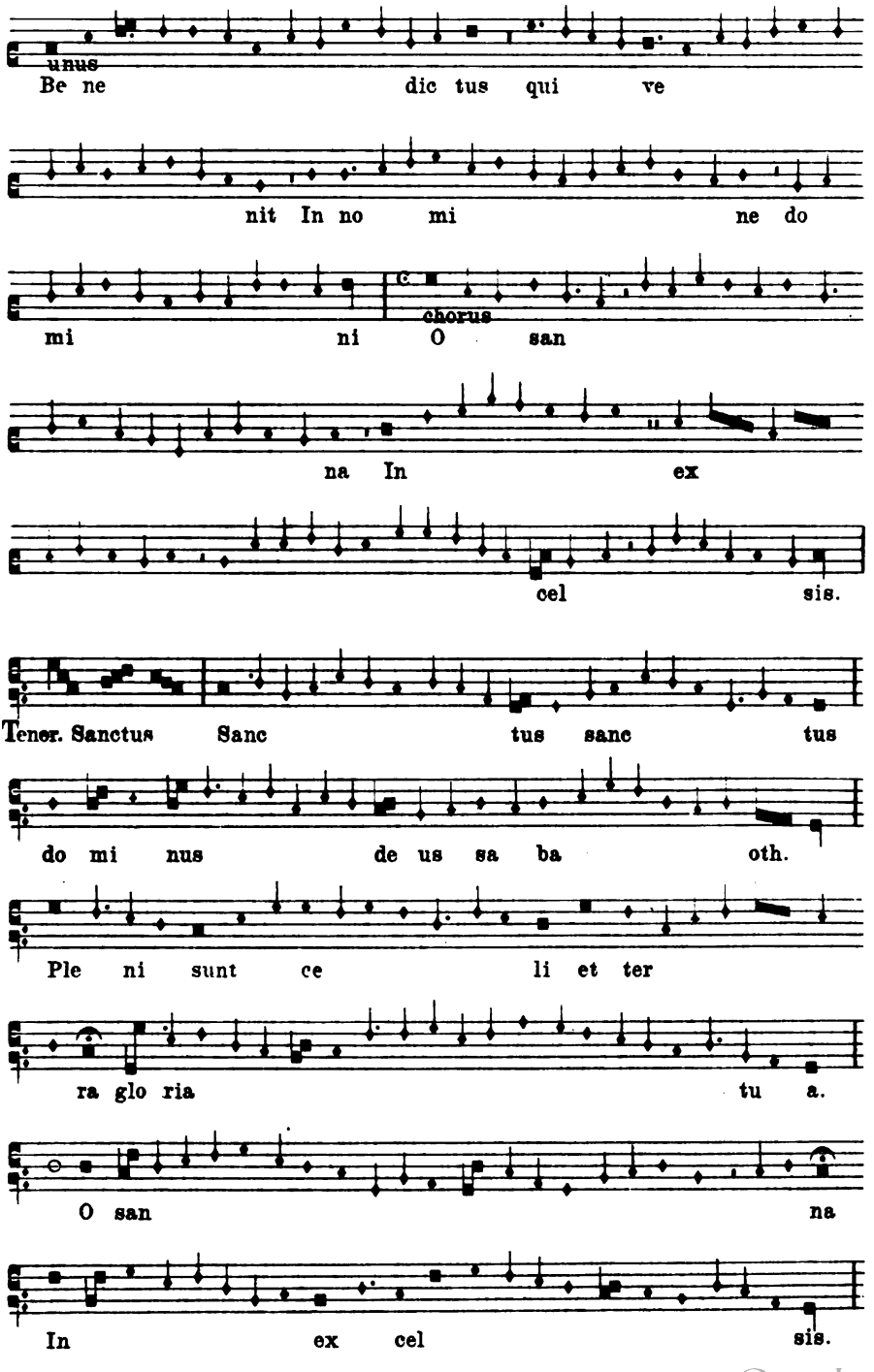

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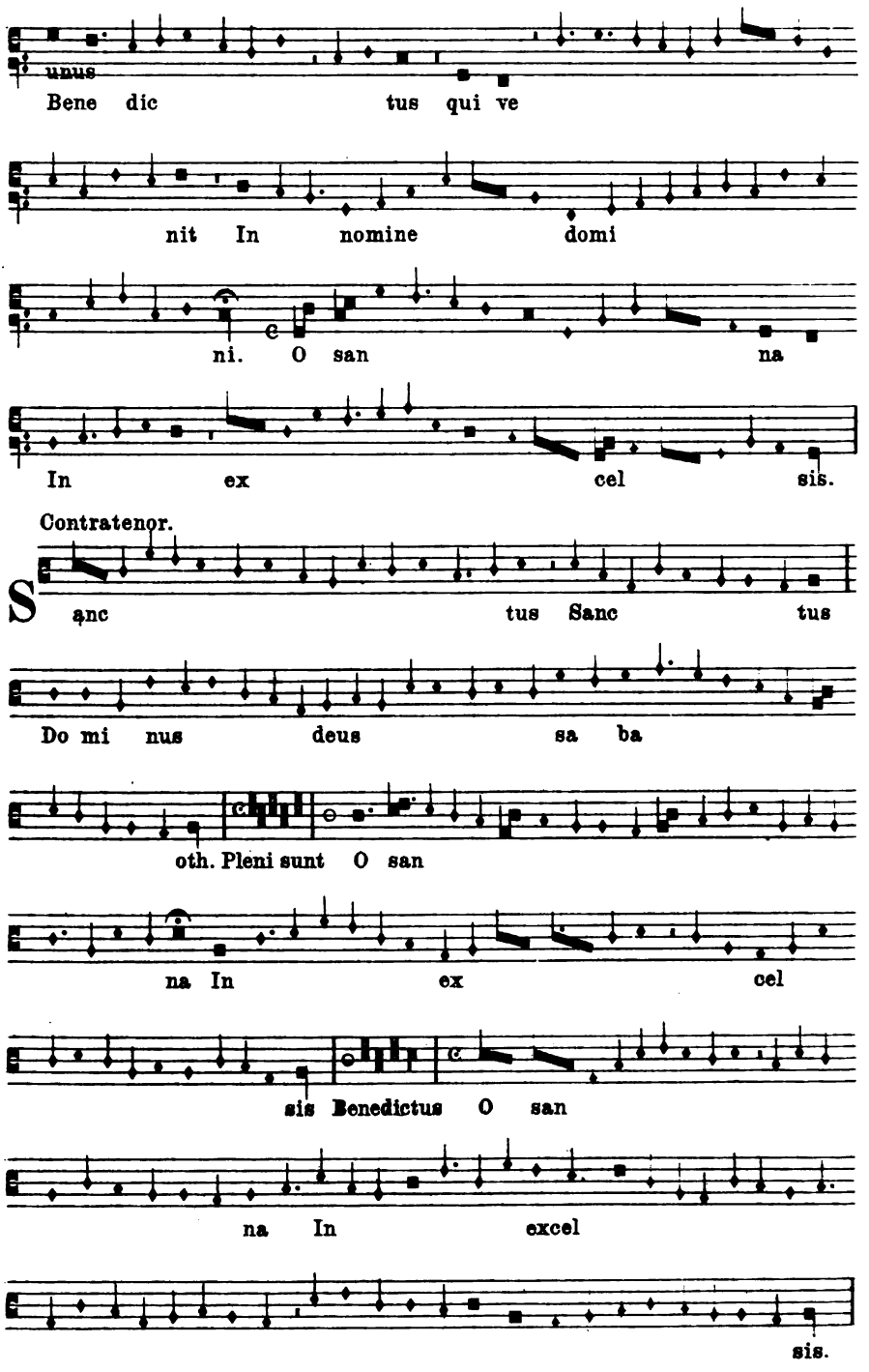

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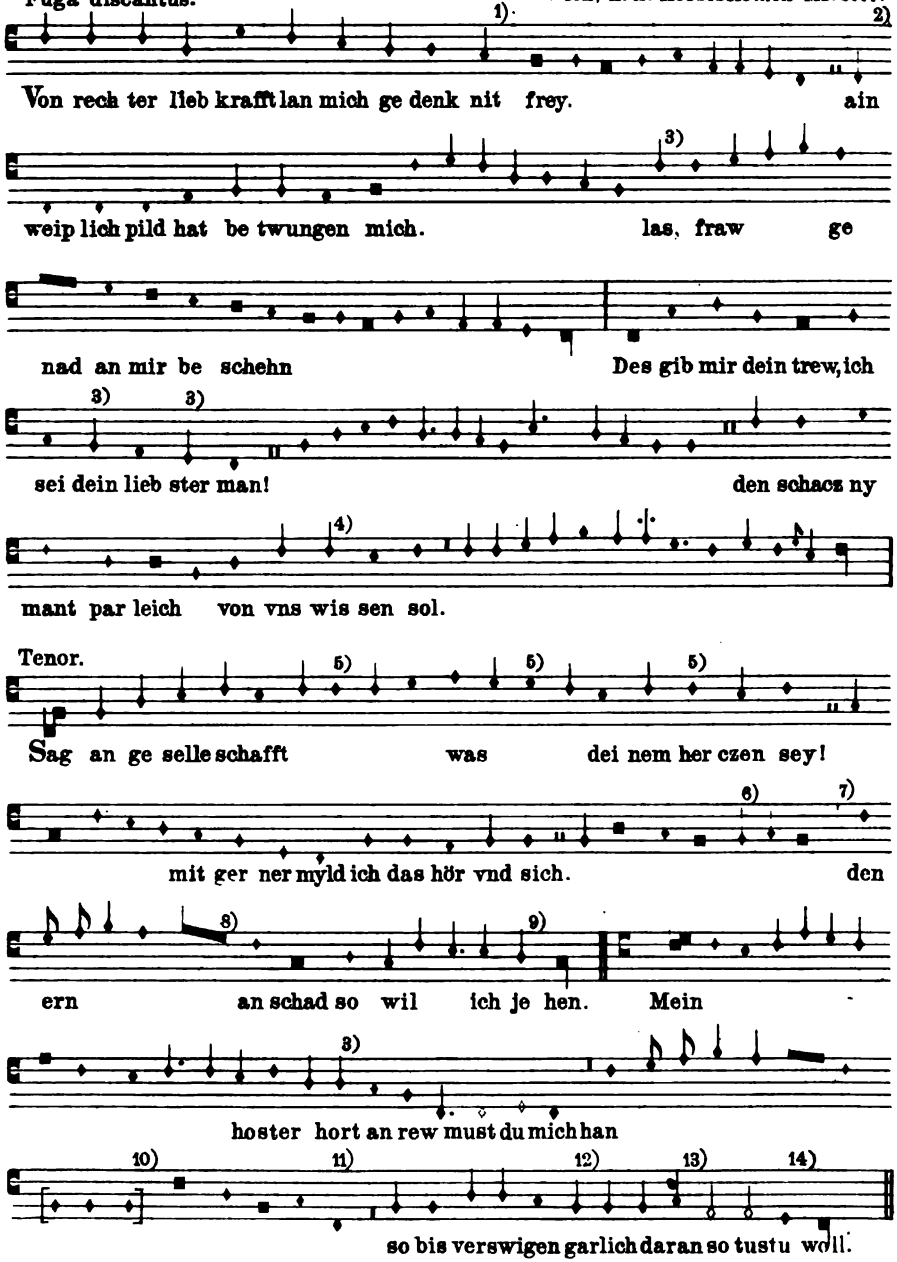
LXXV.

Albrecht.

Fuga discantus.

Wien, k. k. Hofbibliothek Ms. 2777.



1) Im Ms. *semibrevis*. 2) Kauda schwarz nachgetragen. 3) Kauda später hinzugefügt.
4) Im Ms. punktiert. 5) Ursprünglich *minima*. 6) Im Ms. *semibrevis*.
7) Im Ms. Pause schwarz. 8) Im Ms. Ligatur weiß. 9) Müßte als *semibrevis* notiert sein.
10) Nach Ms. Innsbruck eingefügt. In Ms. Wien als leere schwarze Noten nachgetragen.
11) In Ms. Wien nachträglich eingefügt. 12) Im Ms. vorher *semibrevis f.* 13) Im Ms. *semibrevis*.
14) Letzte 3 Noten ursprünglich rote *minimae g f e*.

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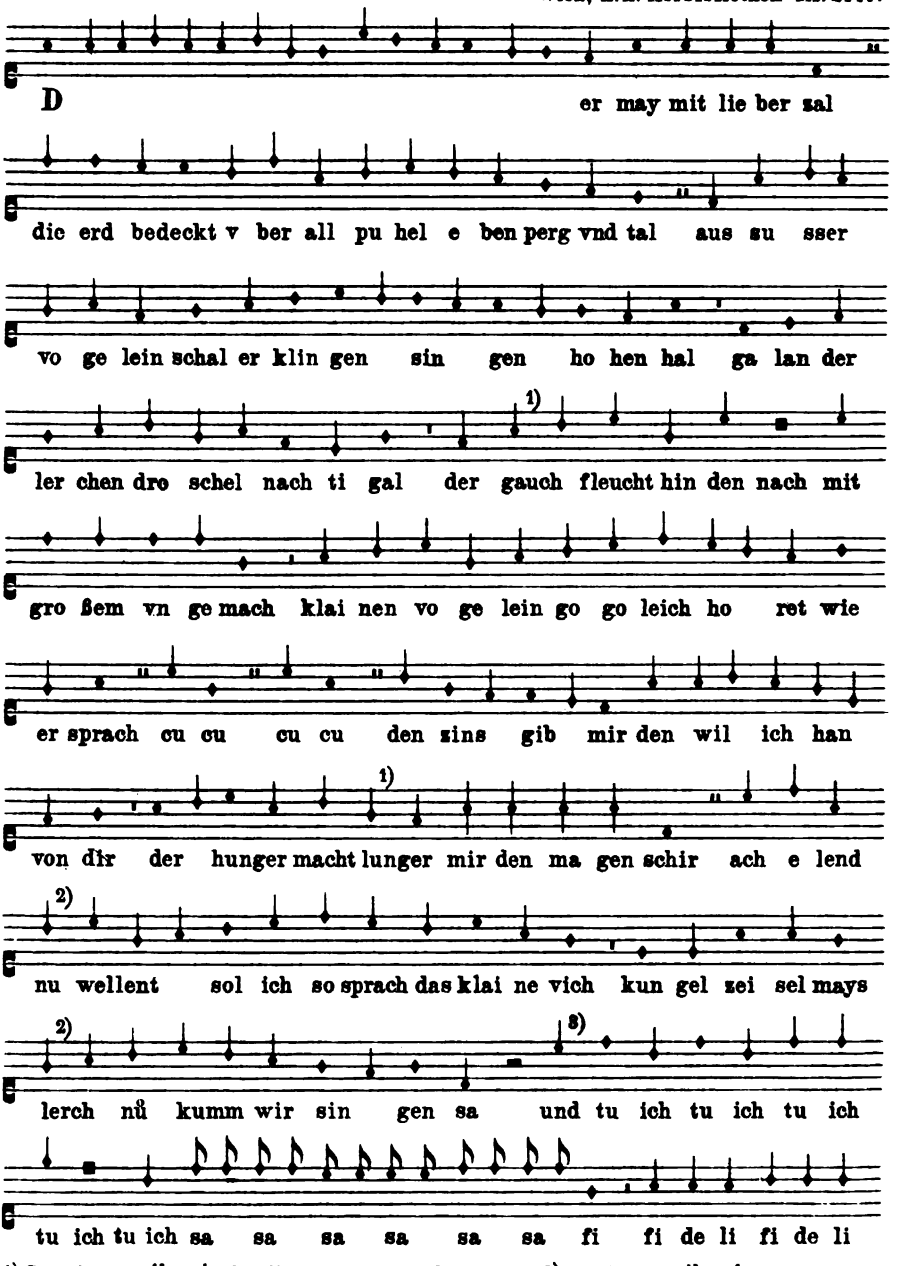
LXXVI.

Oswald von Wolkenstein.

Wien, k. k. Hofbibliothek Ms. 2777.



1) In Wien *semibrevis*; konjiciert nach Innsbruck. 2) Im Ms. *semibrevis*.

3) Im Ms. lauten die letzten vier Zeichen Es ist nicht unmöglich, daß hier ein dreiteiliger Takt beabsichtigt ist. Es müßte denn wider die allgemeine Regel eine Imperfektion der *semibrevis* Pause durch die folgende minima angenommen werden, welche nach dem mehrfachen Vorkommen in diesem Stück zu urteilen allerdings von Oswald von Wolkenstein beabsichtigt zu sein scheint. H.

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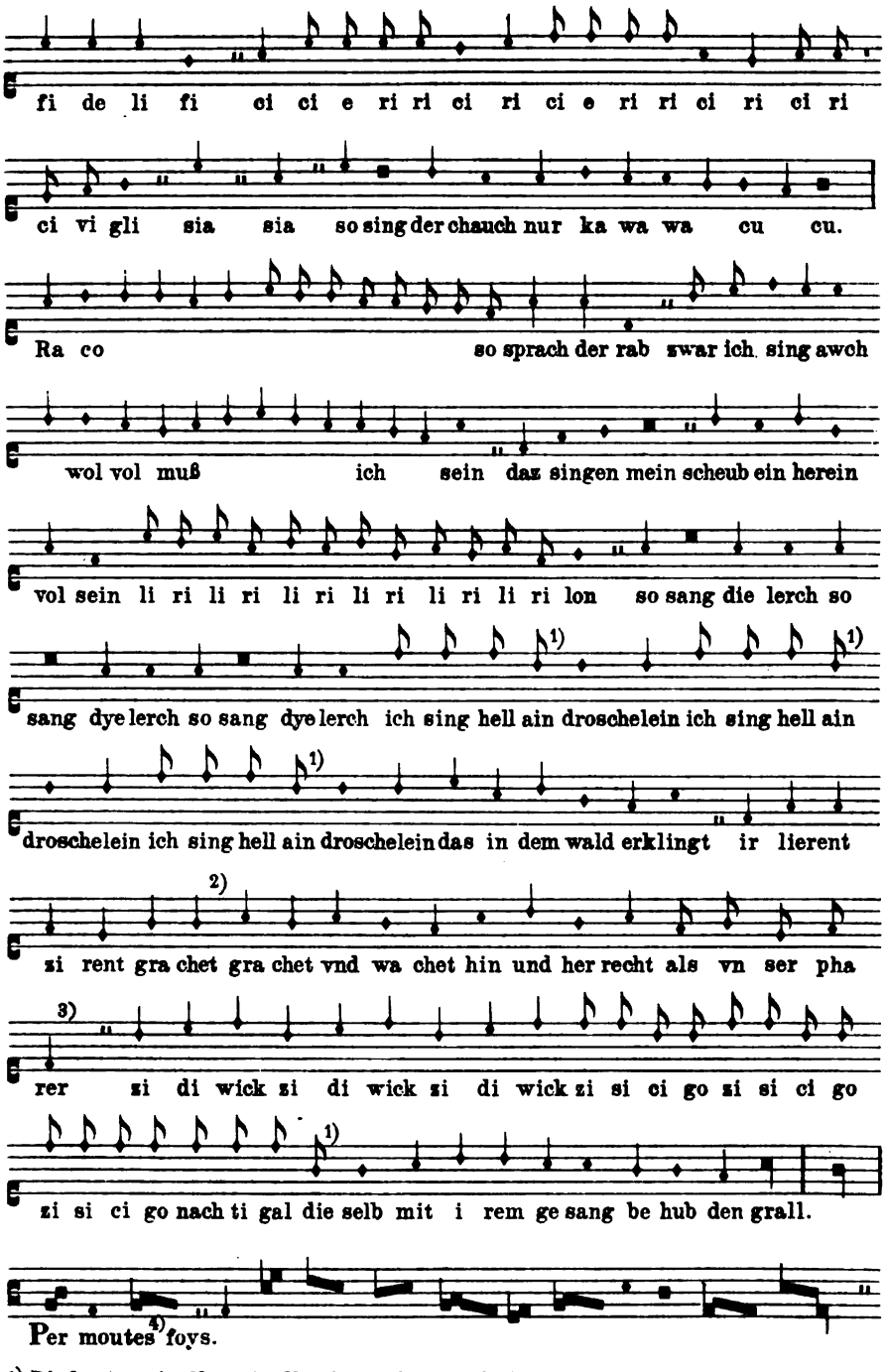

1) Die letzten vier Noten im Ms. als minimae notiert.
2) Nach meiner Abschrift folgt im Ms. nochmals *g*.
3) Im Ms. *semibrevis*, ursprünglich jedoch *minima*.
4) Im Ms. montes.

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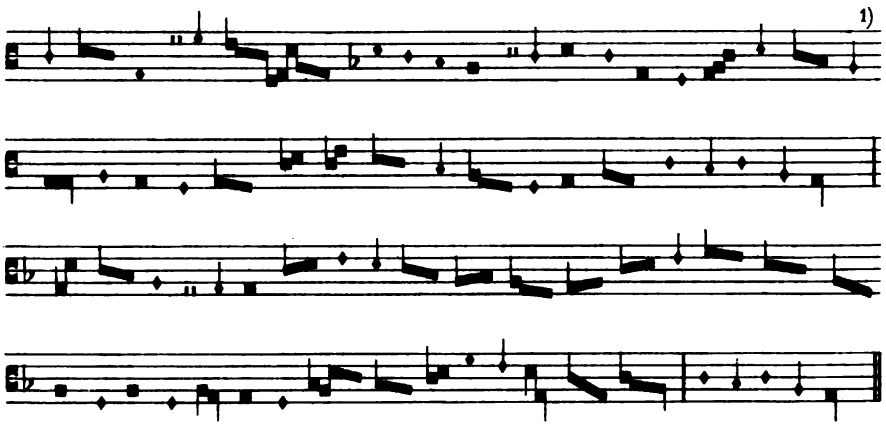
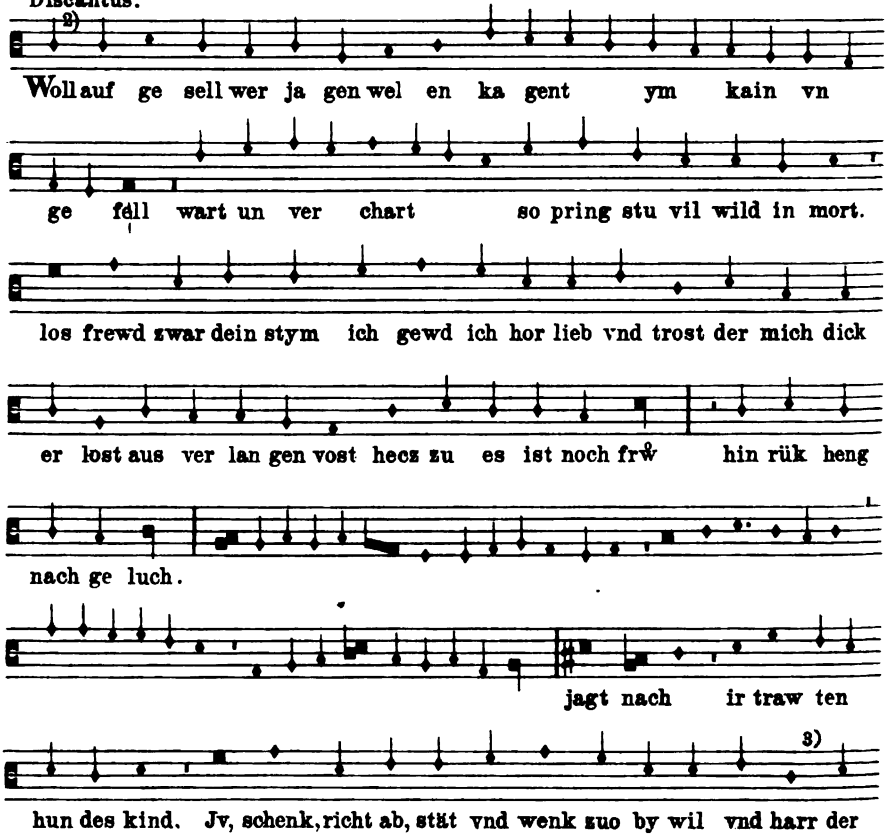


LXXVII.

Oswald von Wolkenstein.

Wien, k. k. Hofbibliothek Ms. 2777.

Discantus.



1) Im Ms. *semibrevis*.

2) Im Ms. *h*.

3) Ursprünglich *minima*.

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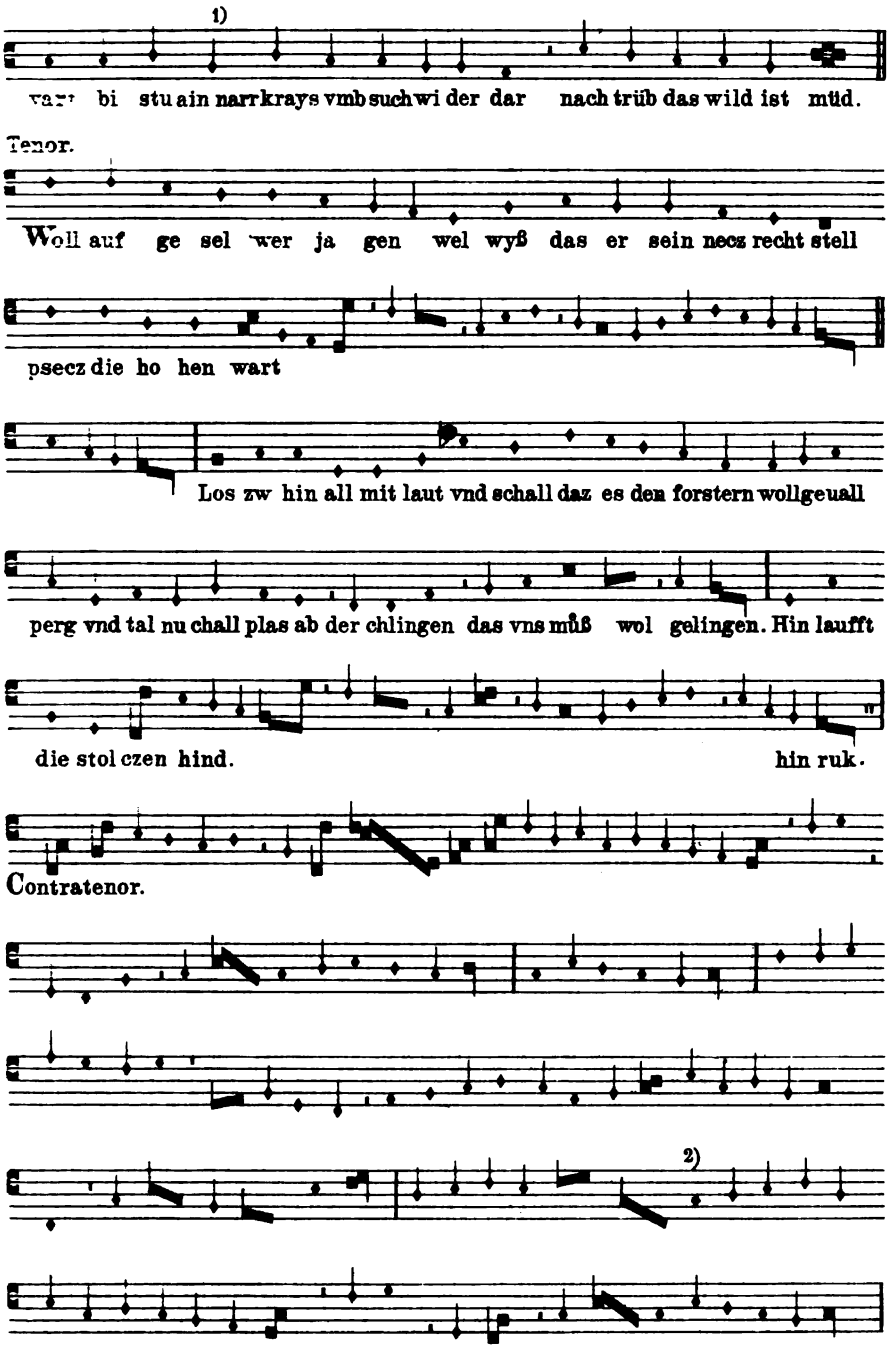

1) Im Ms. *semibrevis*.
2) *x* fehlt nach meiner Abschrift im Ms.

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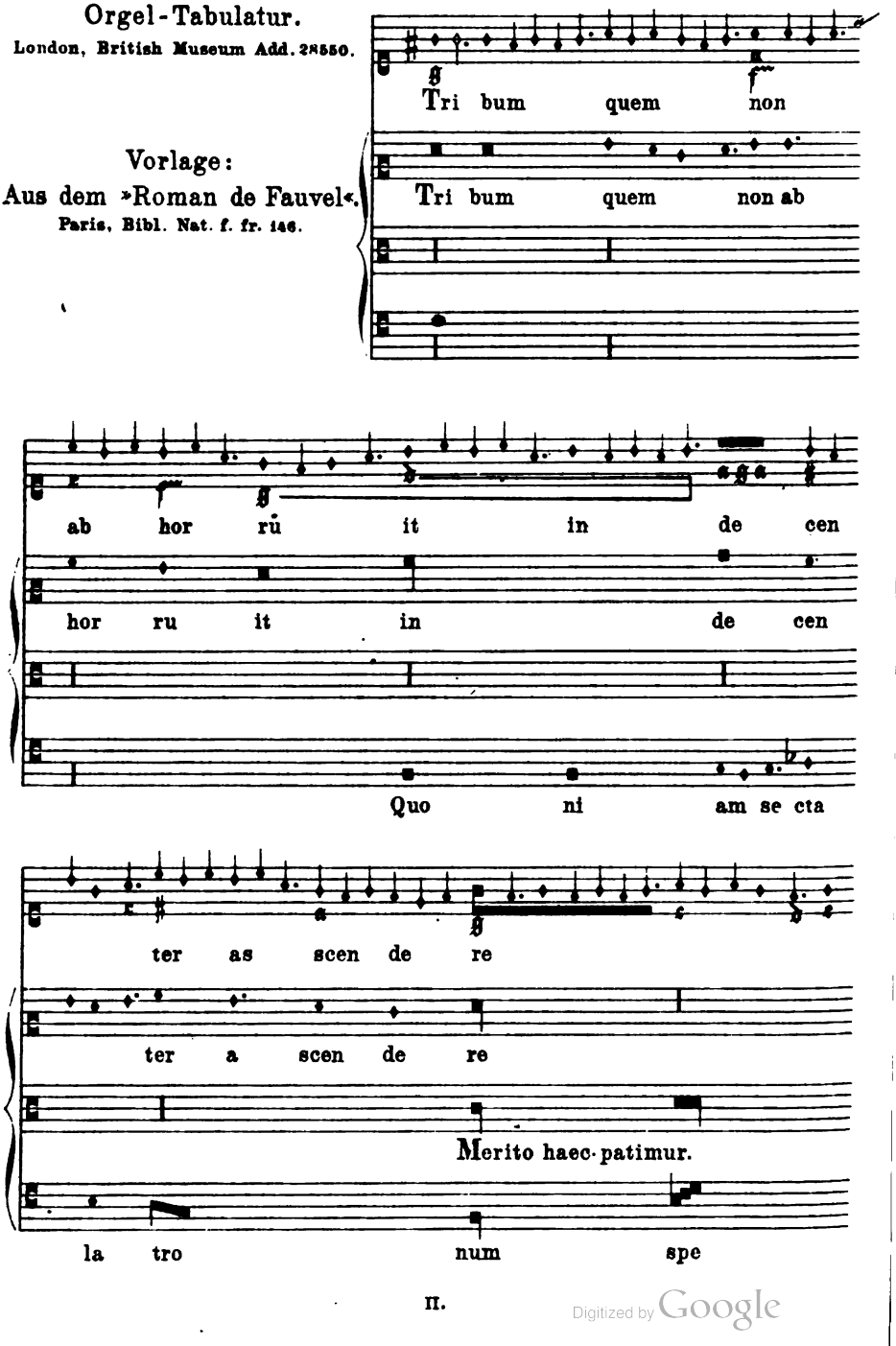
LXXVIII.

Orgel-Tabulatur.
London, British Museum Add. 28550.

Vorlage:
Aus dem »Roman de Fauvel«.
Paris, Bibl. Nat. f. fr. 146.



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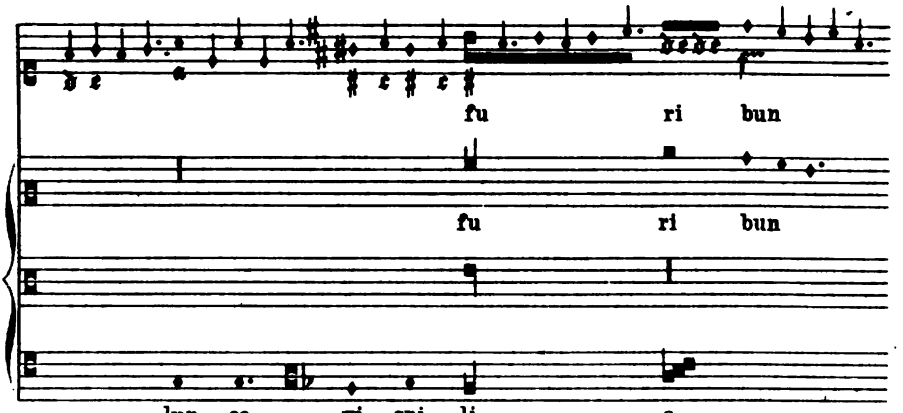

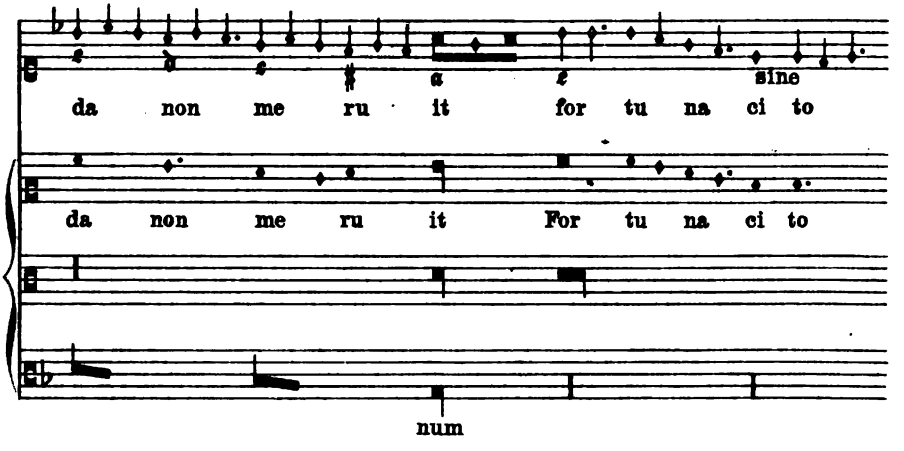

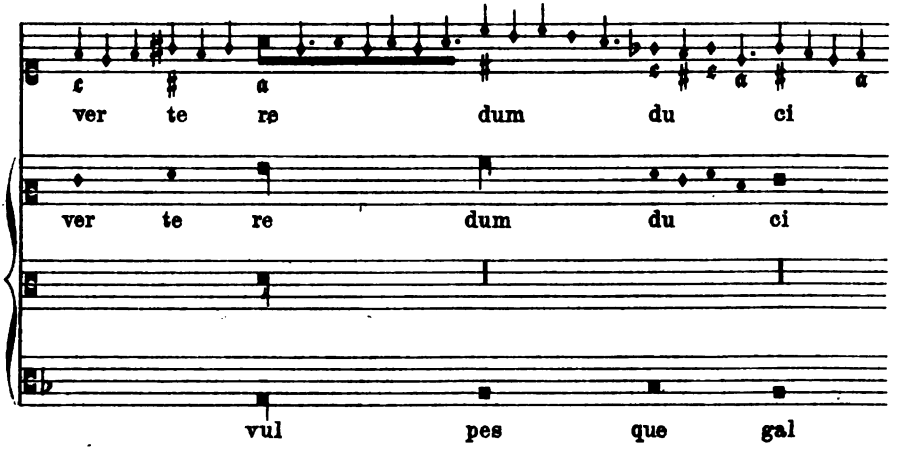

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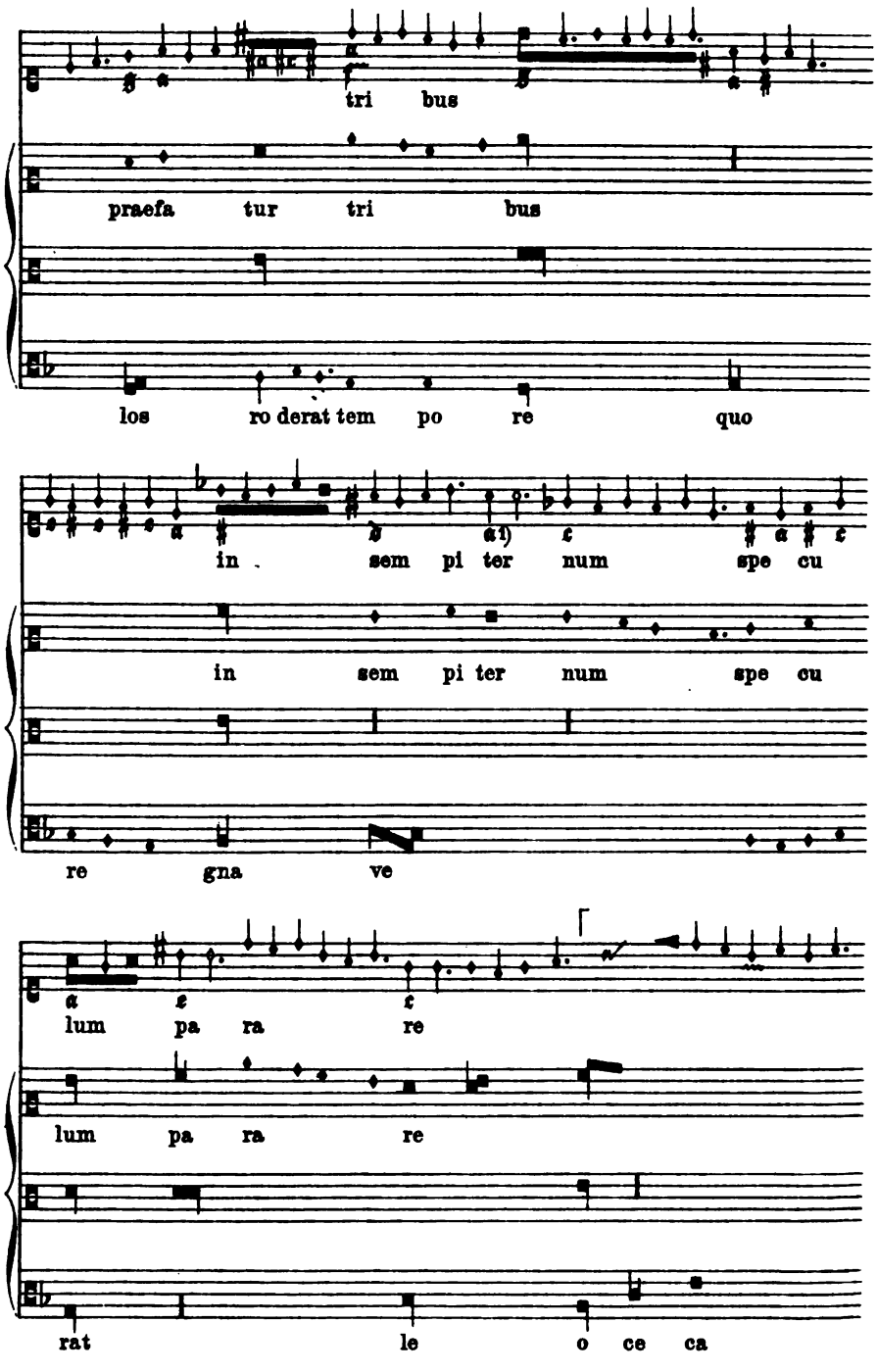

1) Im Ms. fis.

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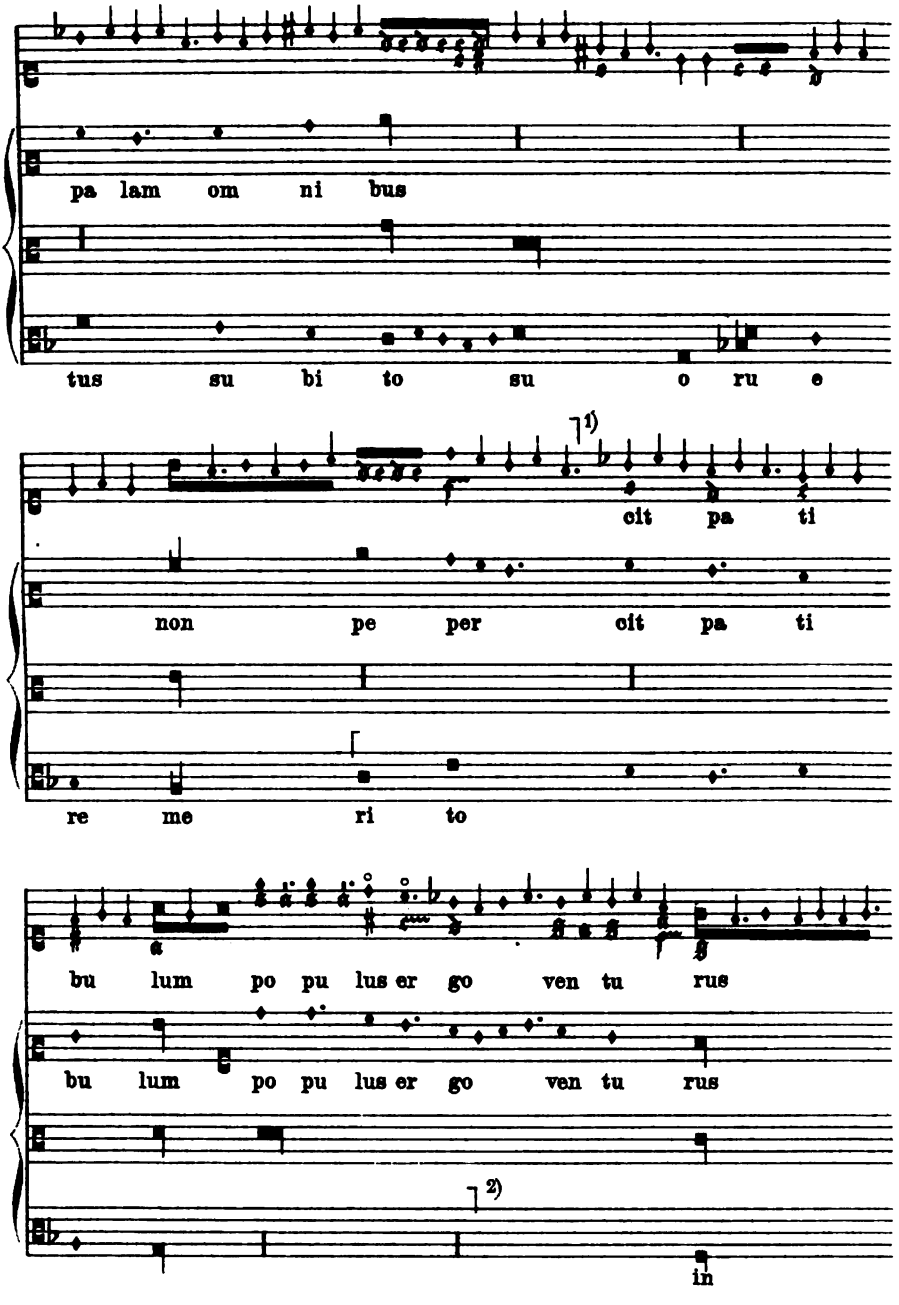

1) Der in Klammer geschlossene Teil der Tabulatur ist uns nur fragmentarisch erhalten. Das in Frage kommende Blatt der Handschrift ist an dem unteren Rande stark verstümmelt.

2) In meiner Kopie anstelle dessen die beiden Noten Die in Klammern geschlossene Reihe ist aus der Tabulatur rekonstruiert.

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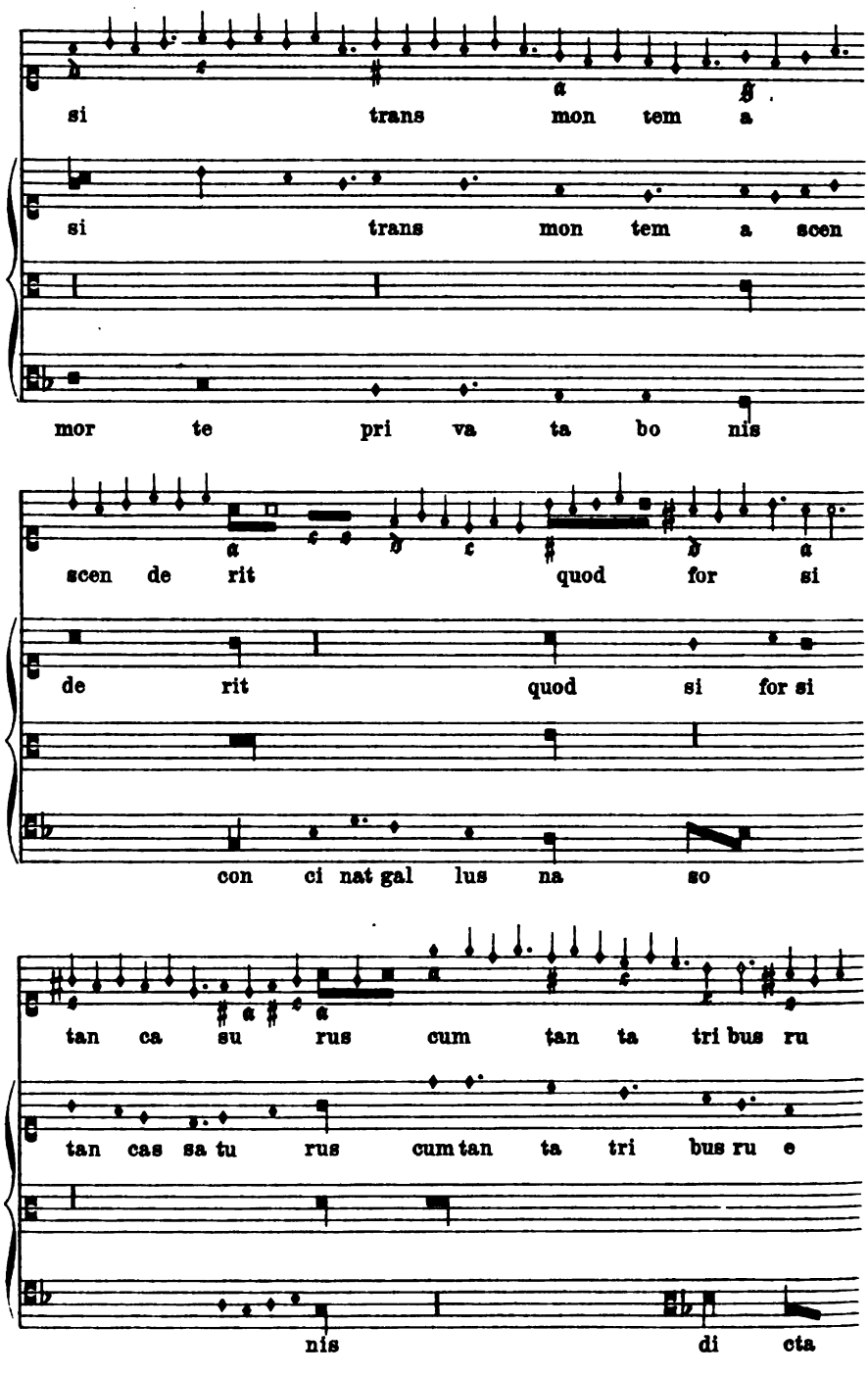

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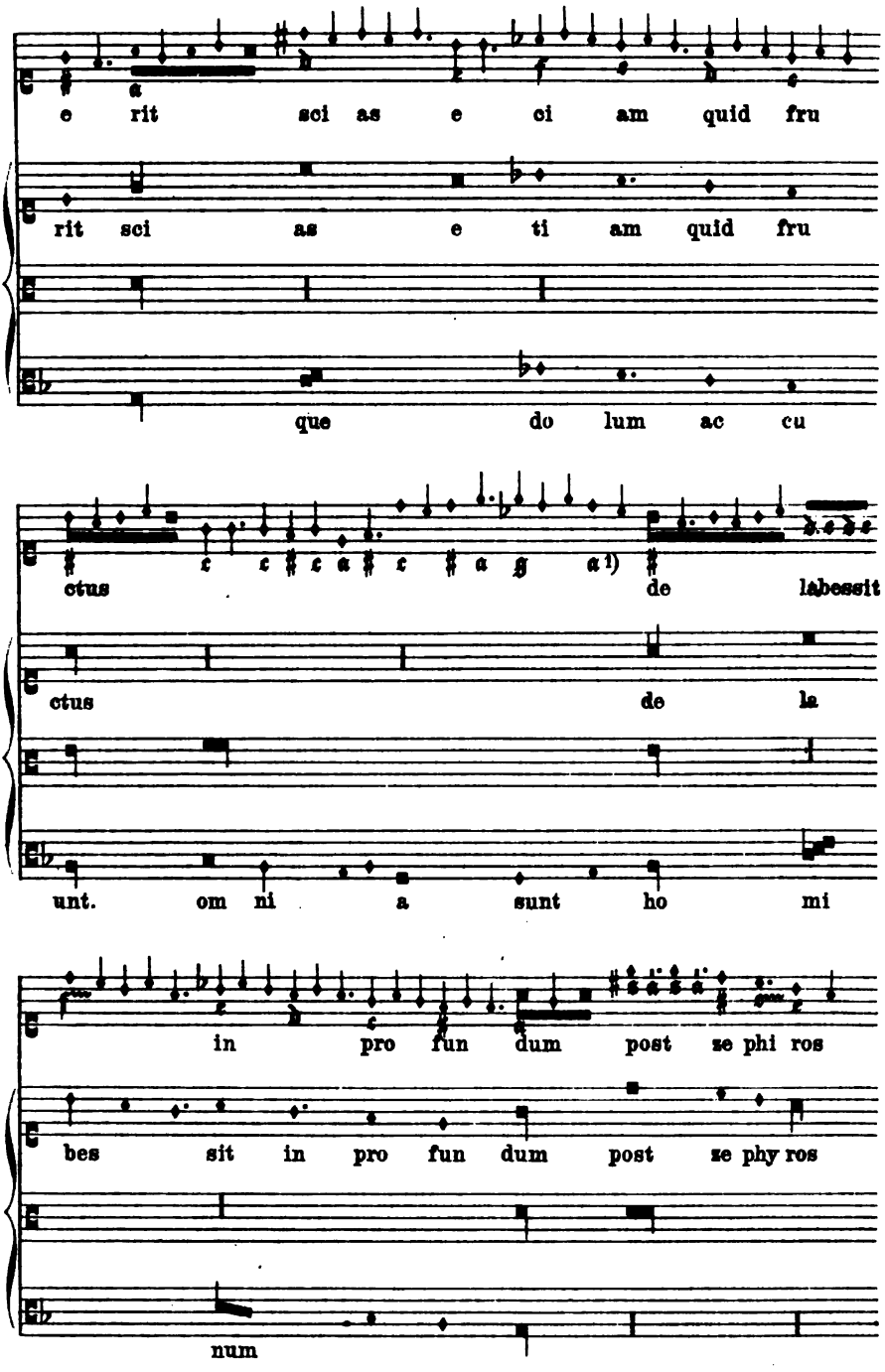

1) Die letzten fünf Buchstaben sind nur zum Teil mit Sicherheit zu erkennen.

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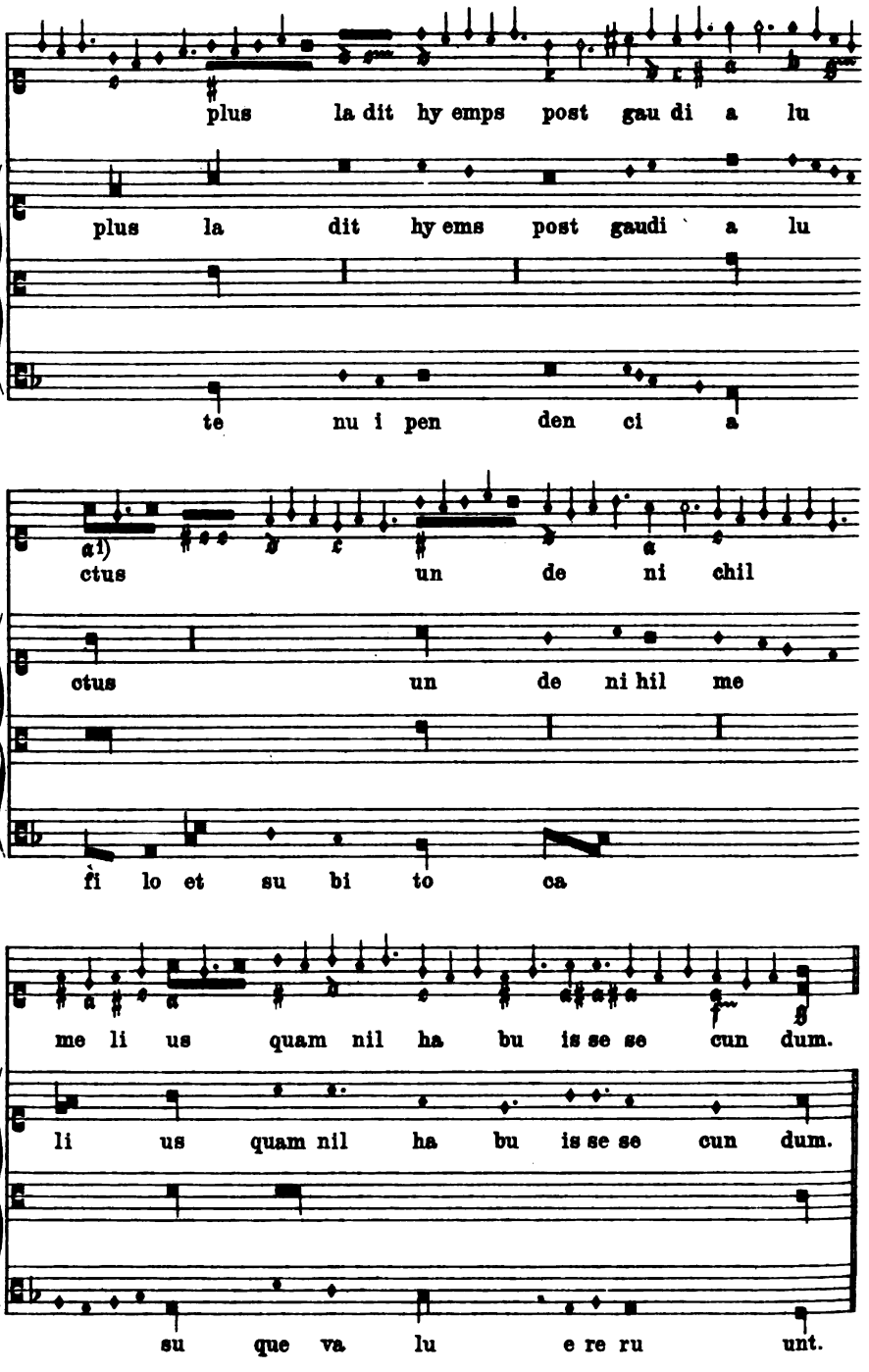

1) Im Ms. *f*.

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Page 3-14 ..... 1.

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Geschichte

der

MENSURAL-NOTATIO

von

1250–1460.

Nach den theoretischen und praktischen Quellen

bearbeitet

von

JOHANNES WOLF.

Teil III:

Übertragungen.

Leipzig

Druck und Verlag von Breitkopf & Härtel

1904.

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78 Kompositionen

des

13. bis 15. Jahrhunderts

aus den Handschriften übertragen

von

Johannes Wolf.

Leipzig

Druck und Verlag von Breitkopf & Härtel

1904.

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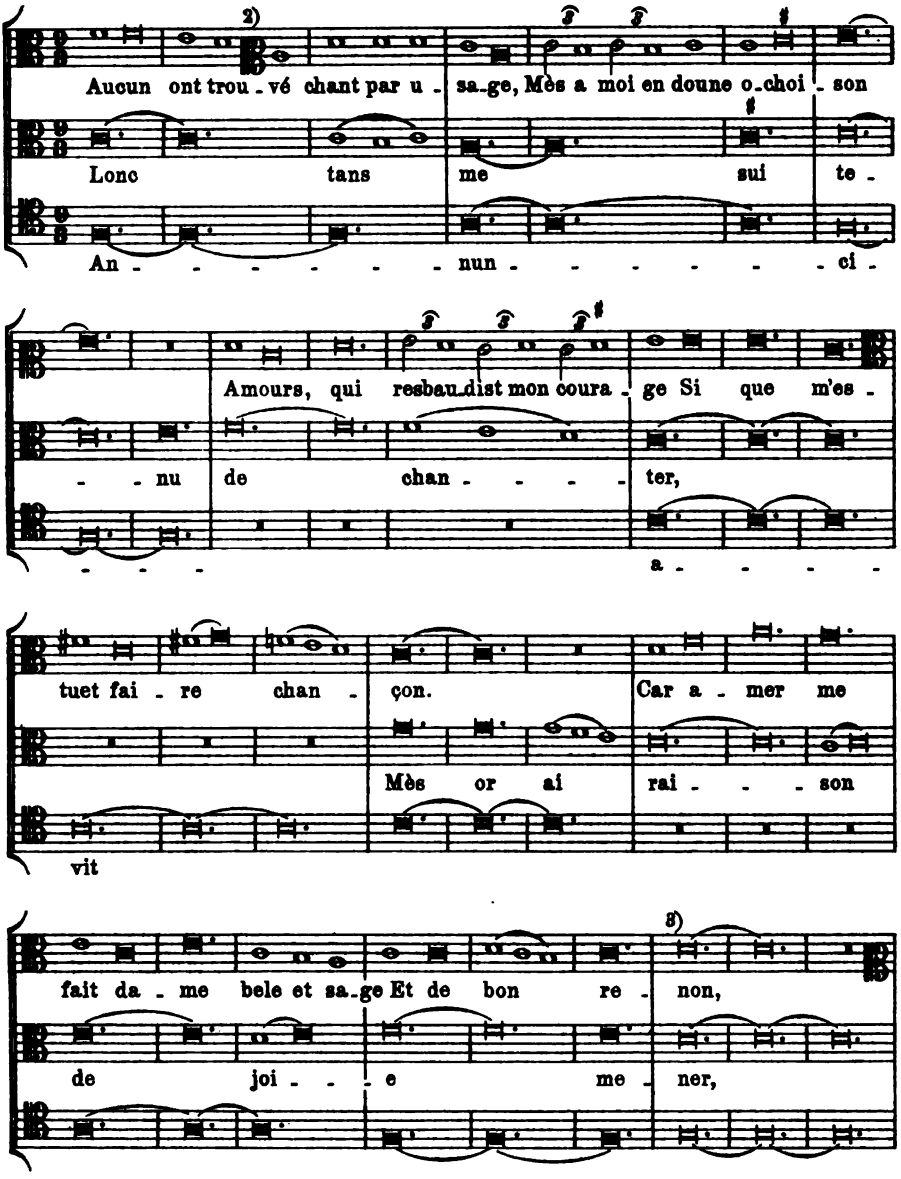
Montpellier Ms H. 196.



1) Zum Text siehe Raynaud, *Recueil de motets français* [Bibl. française du moyen âge, tome I, Paris, Vieweg, 1881] S. 211 f.
2) Schlüssel fehlt im Originalsatz bei Coussemaker (*L'art harmonique aux XIIe et XIIIe siècles*).
3) Dieser longa-Takt steht bei Coussemaker eine Terz zu hoch.

Stich und Druck von Breitkopf & Härtel in Leipzig.
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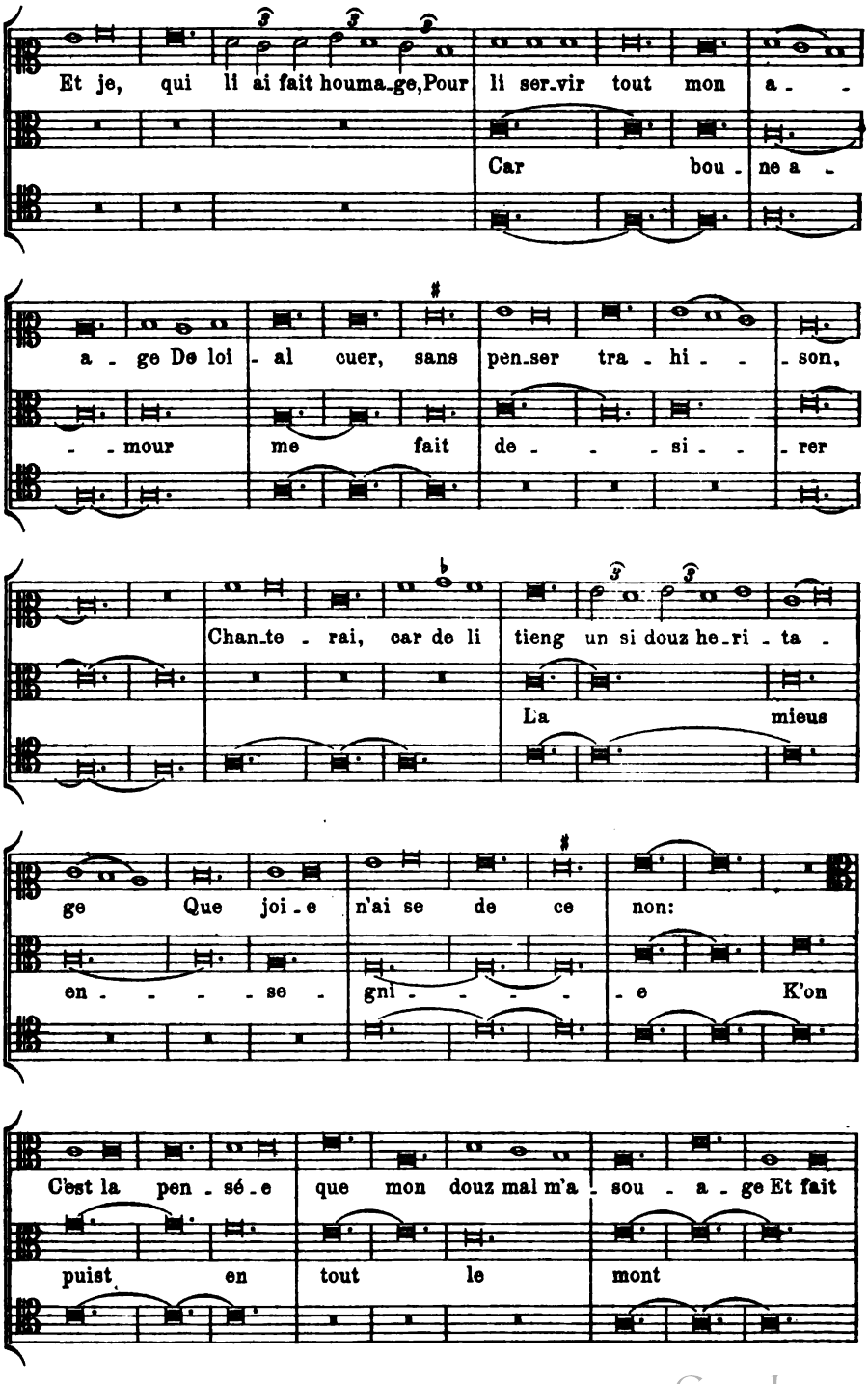

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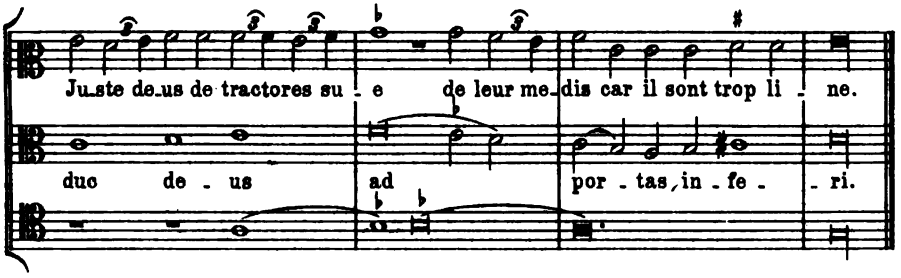
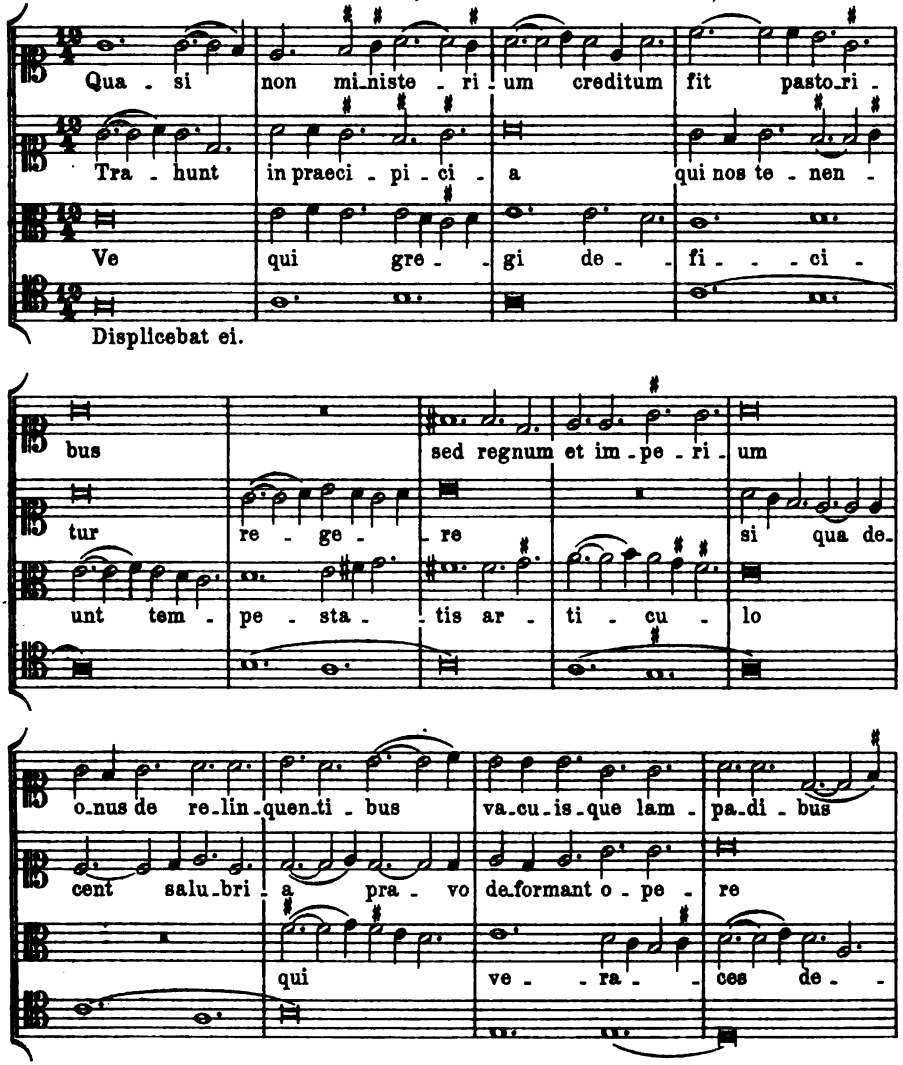


Nr. 7.

Aus dem »Roman de Fauvel«. [1]) Paris, Bibl. Nat. f. fr. 146.



1) Die Notenwerte sind auf die Hälfte reduciert.

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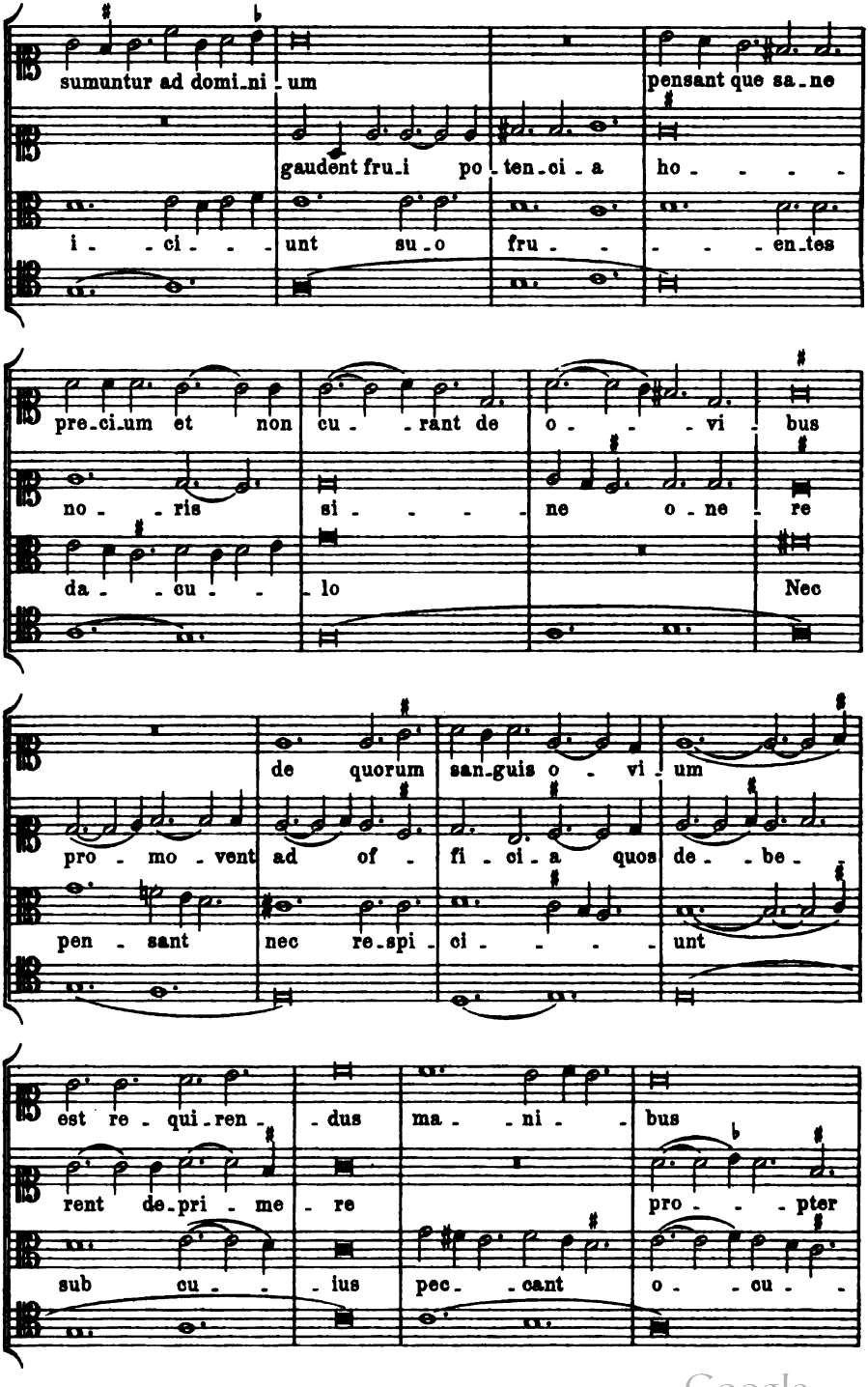

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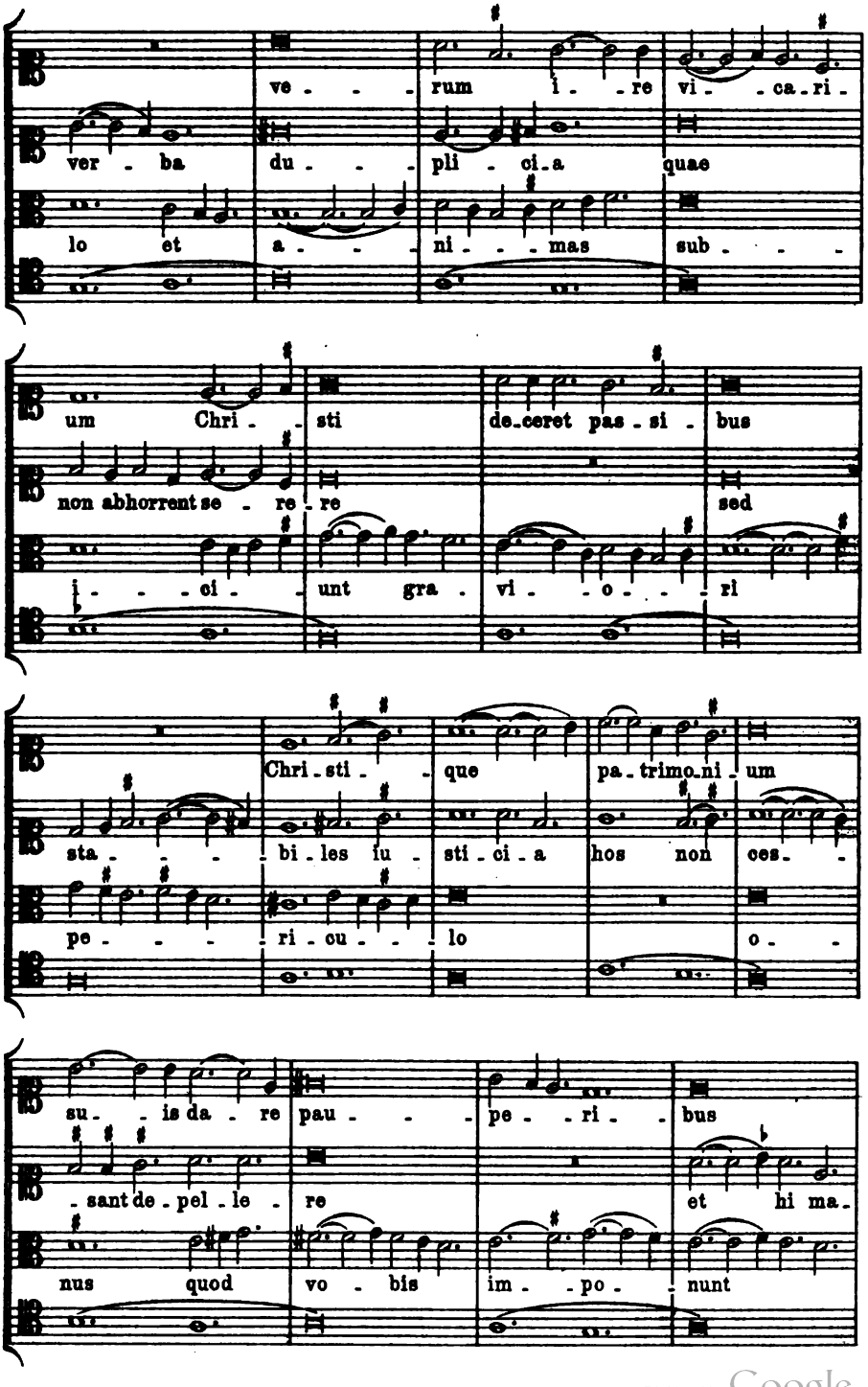

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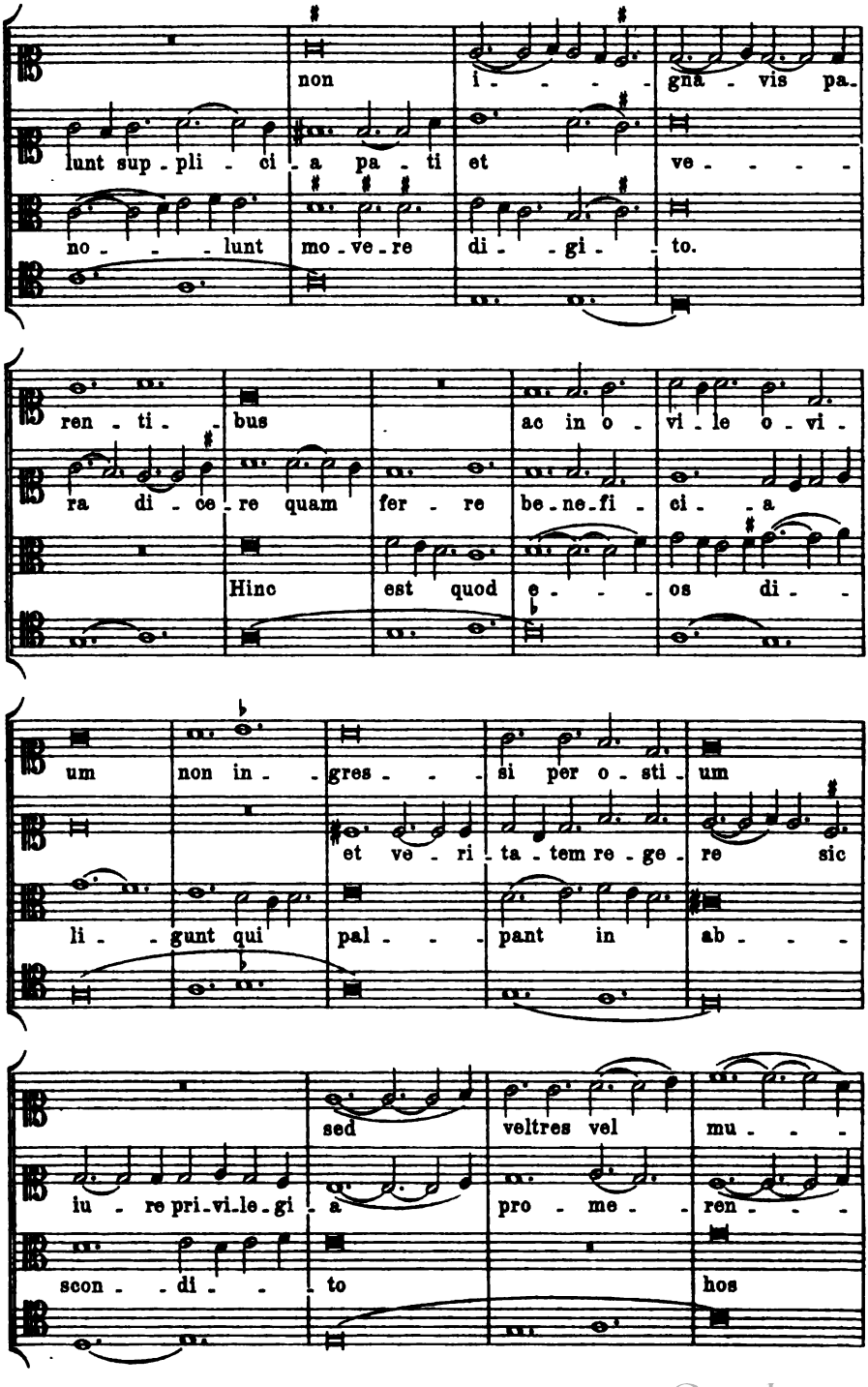

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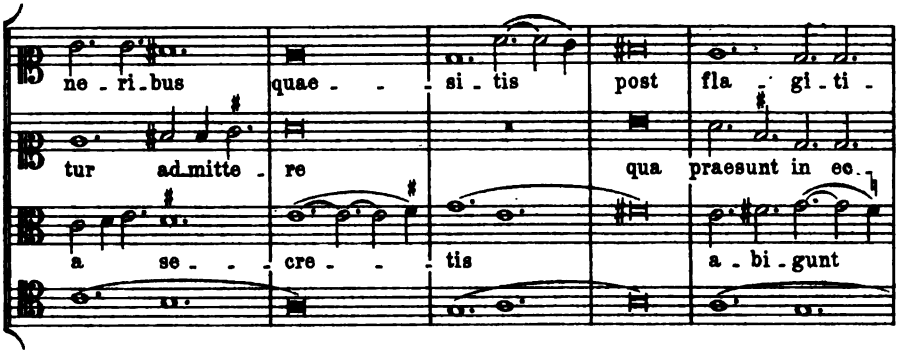

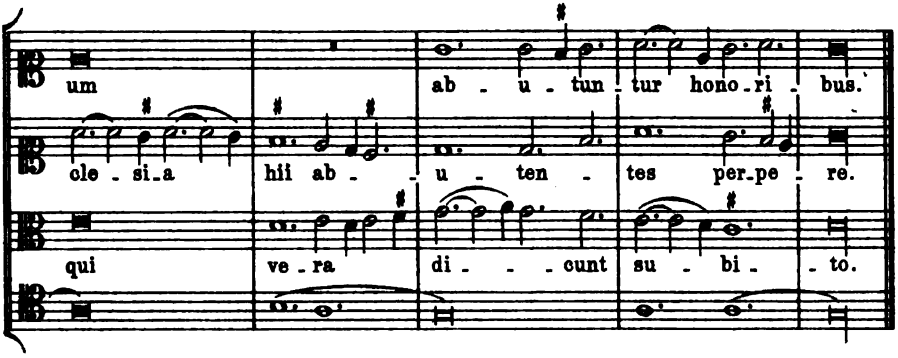

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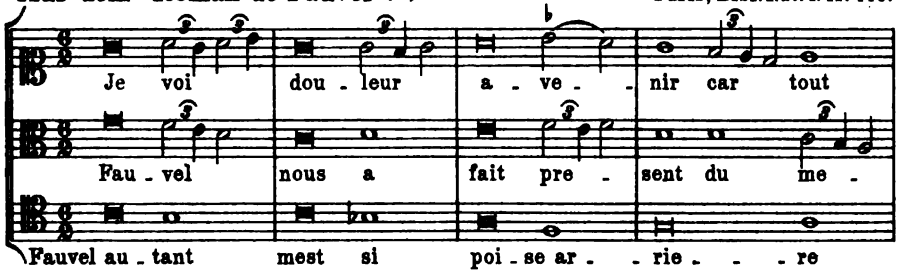

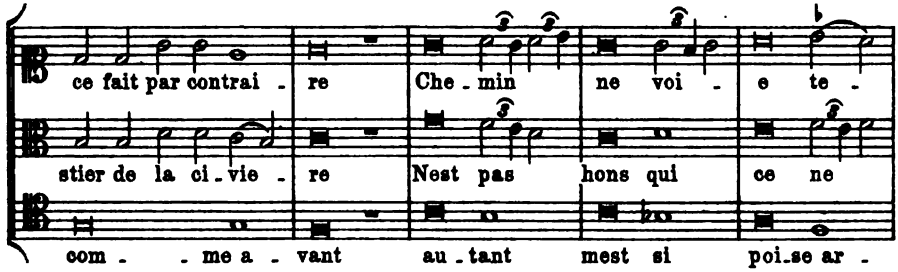

[1]) Die Notenwerte sind auf ein Drittel reduciert.

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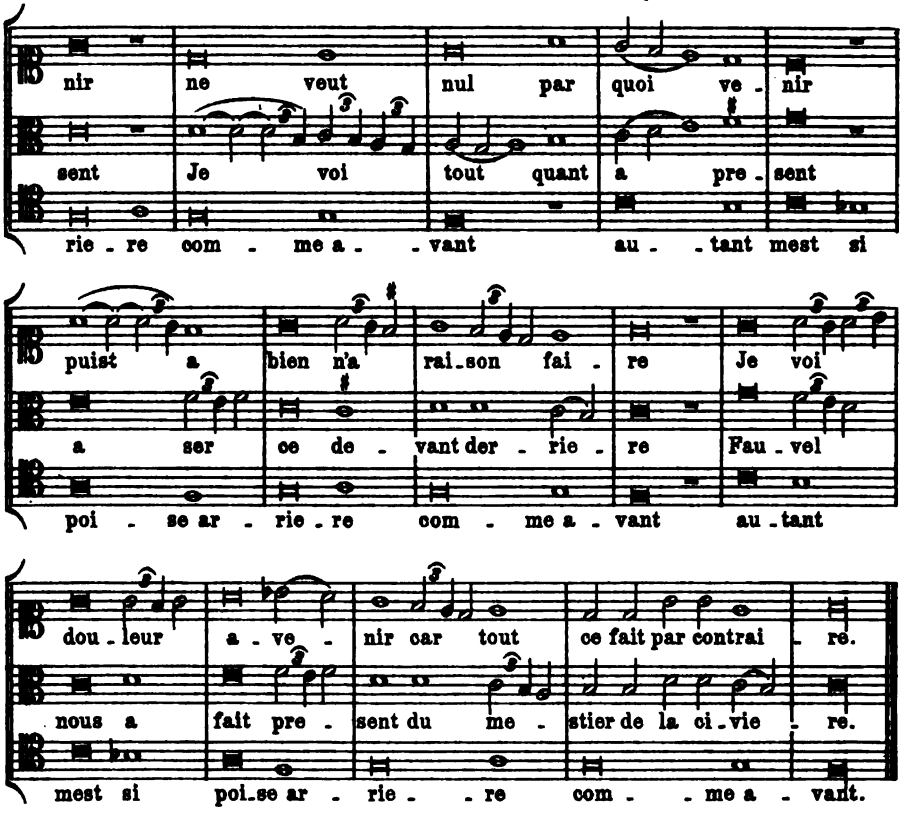

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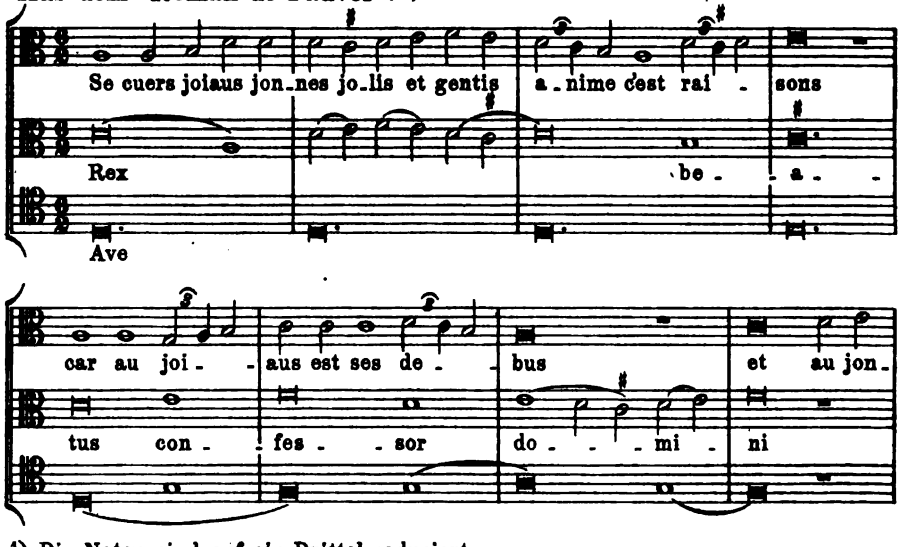

1) Die Noten sind auf ein Drittel reduciert.

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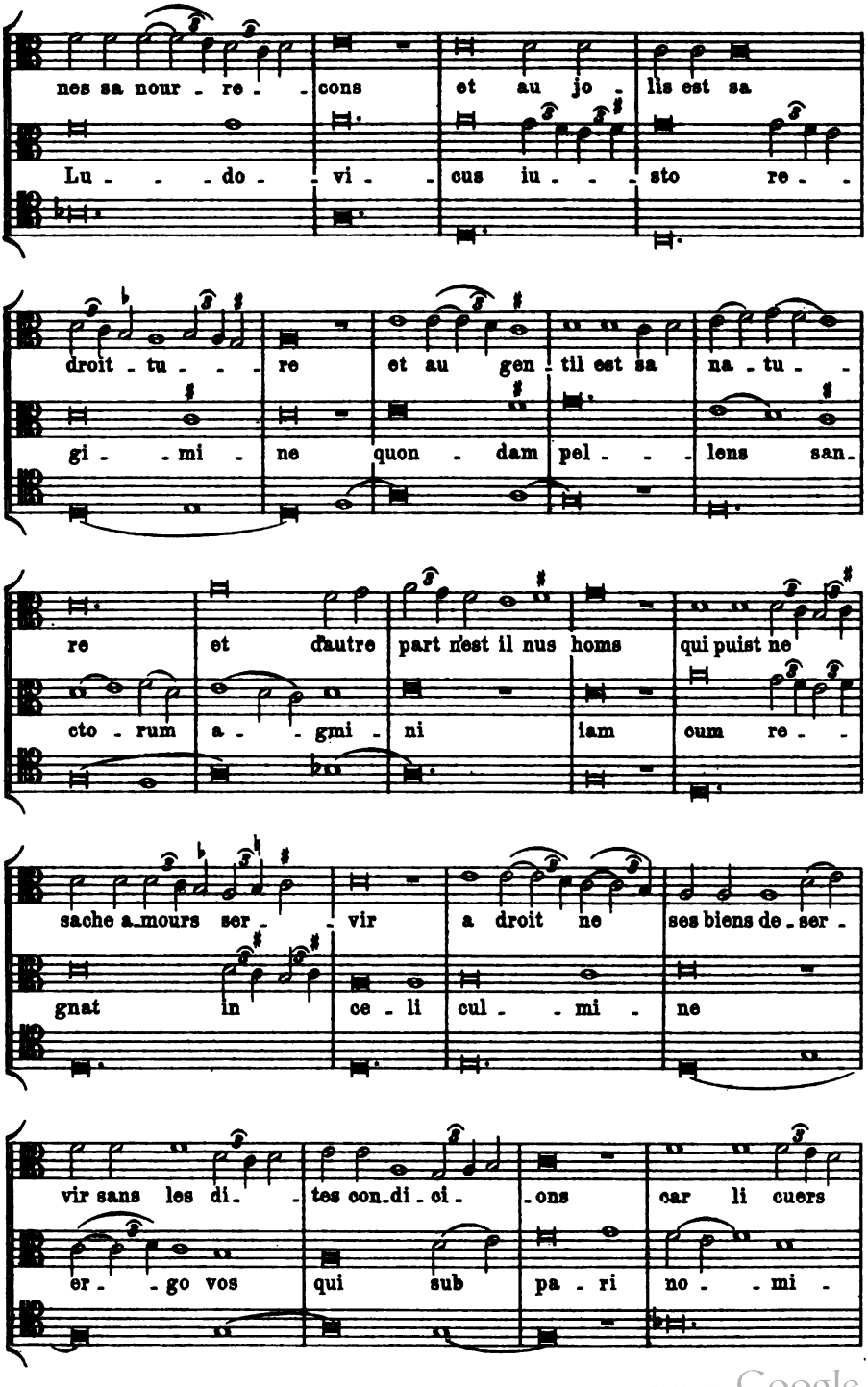

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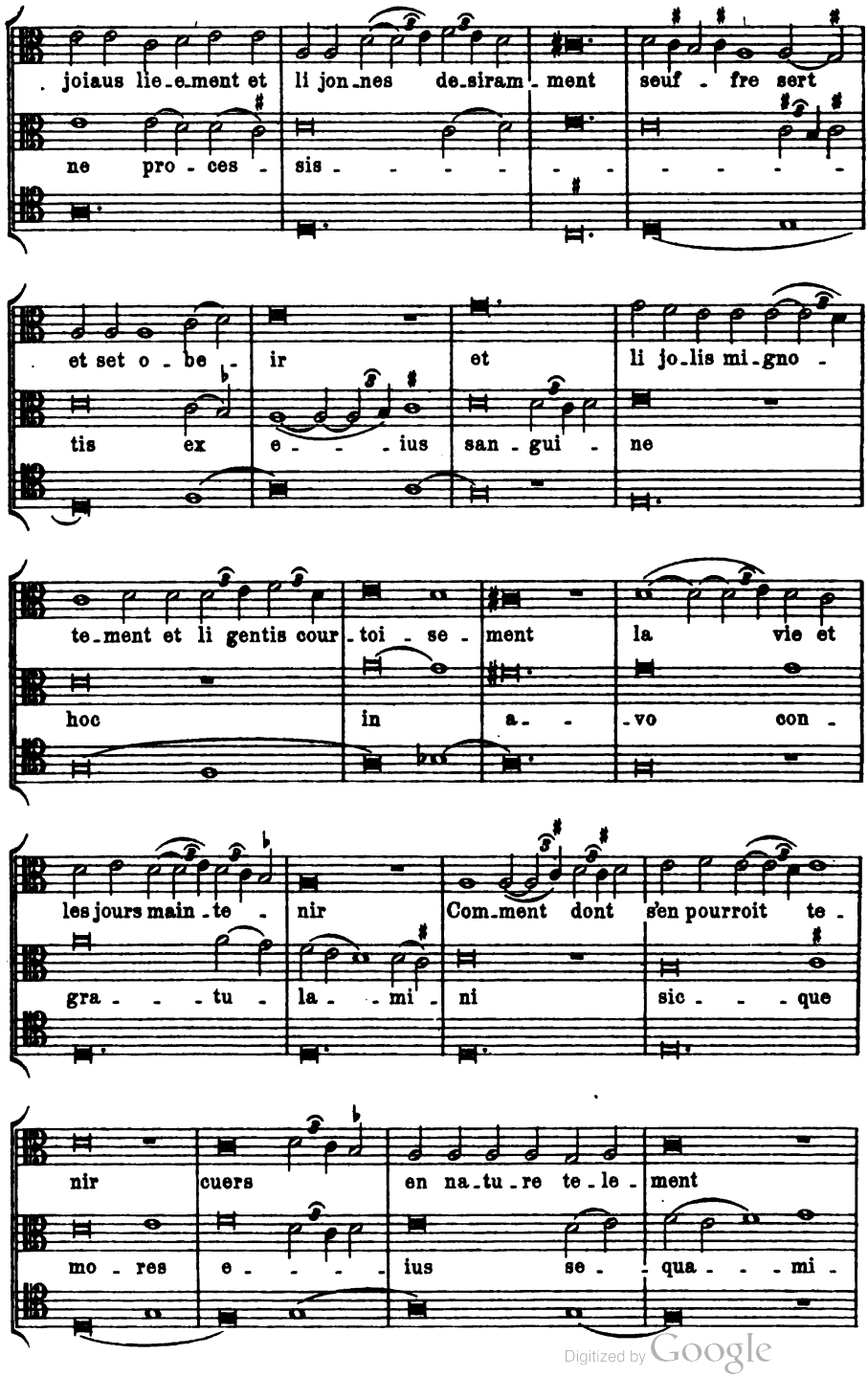

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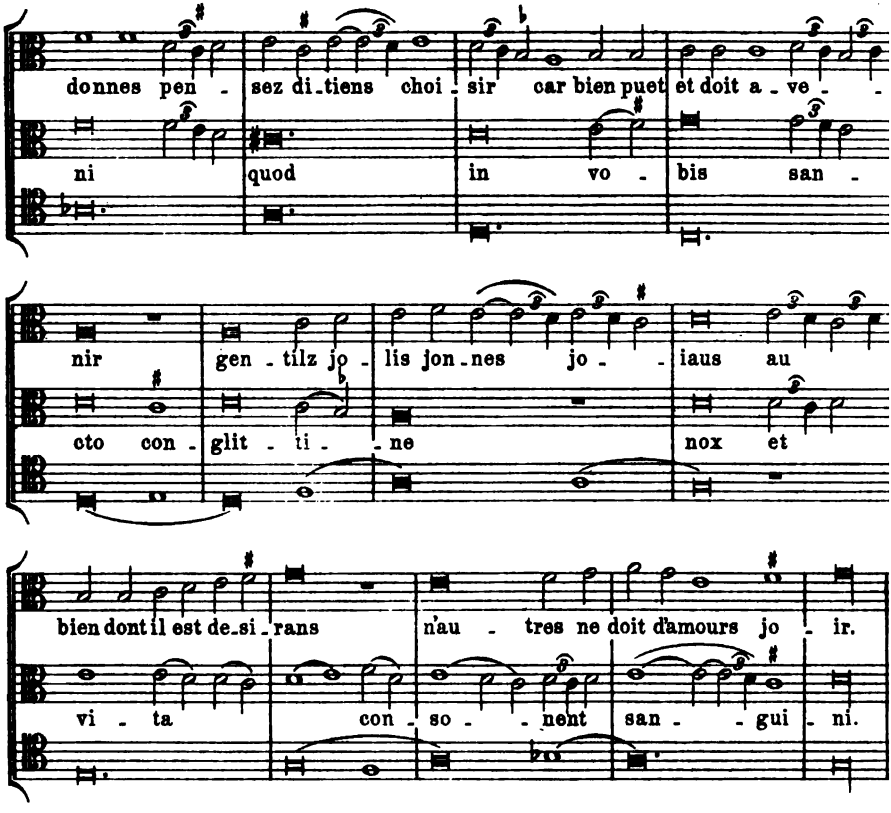
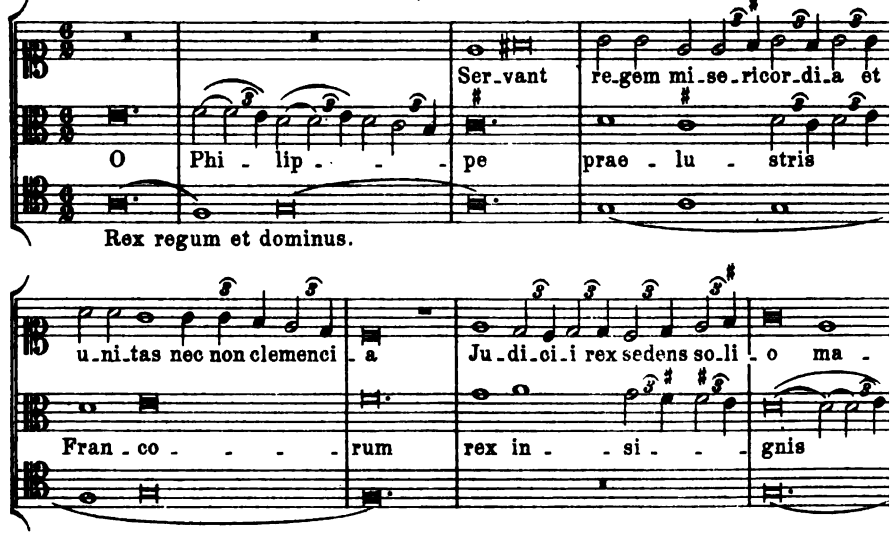


Nr. 10.

Aus dem »Roman de Fauvel«. [1]

Paris, Bibl. Nat. f. fr. 146



1) Die Notenwerte sind auf ein Drittel reduciert.

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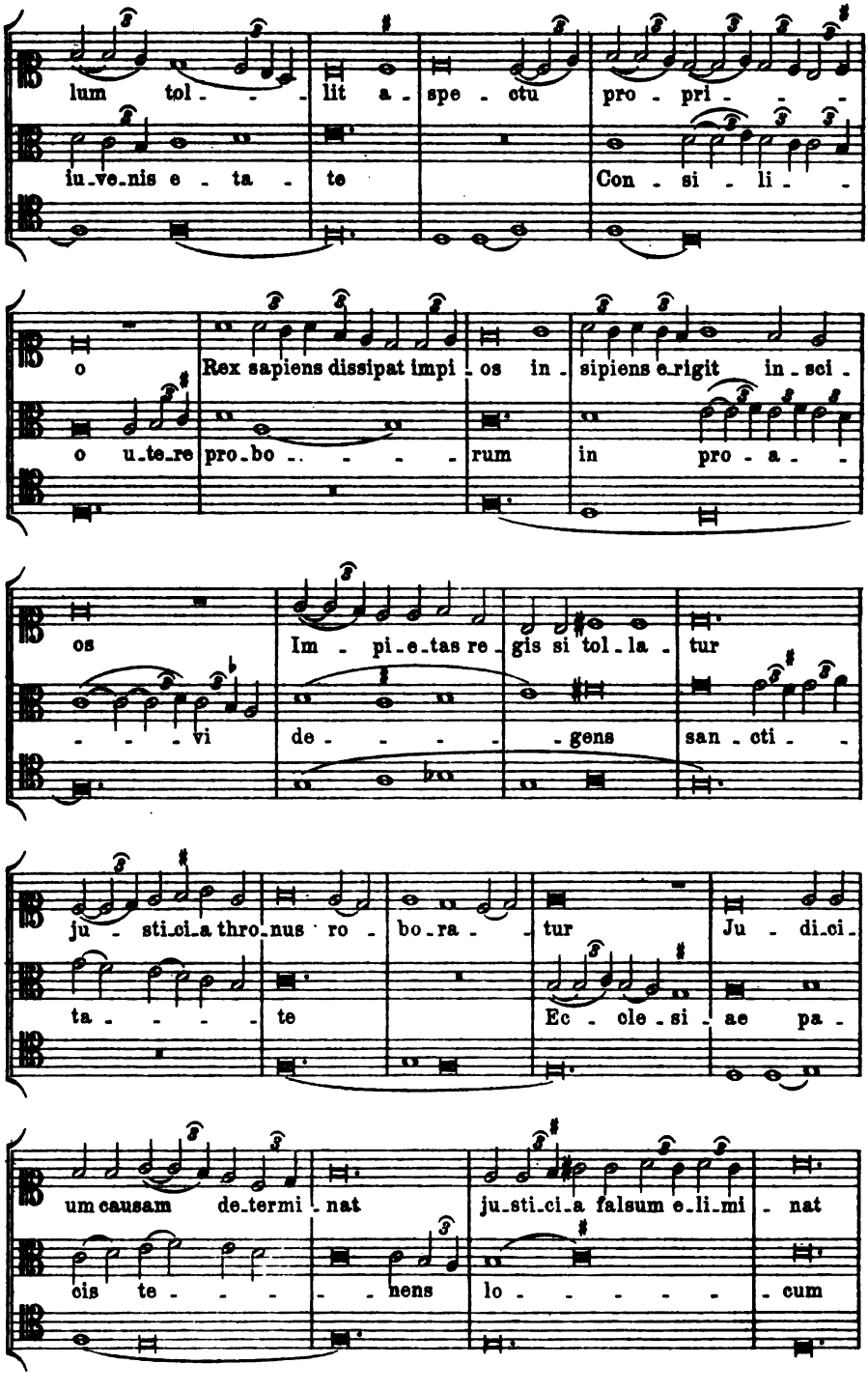

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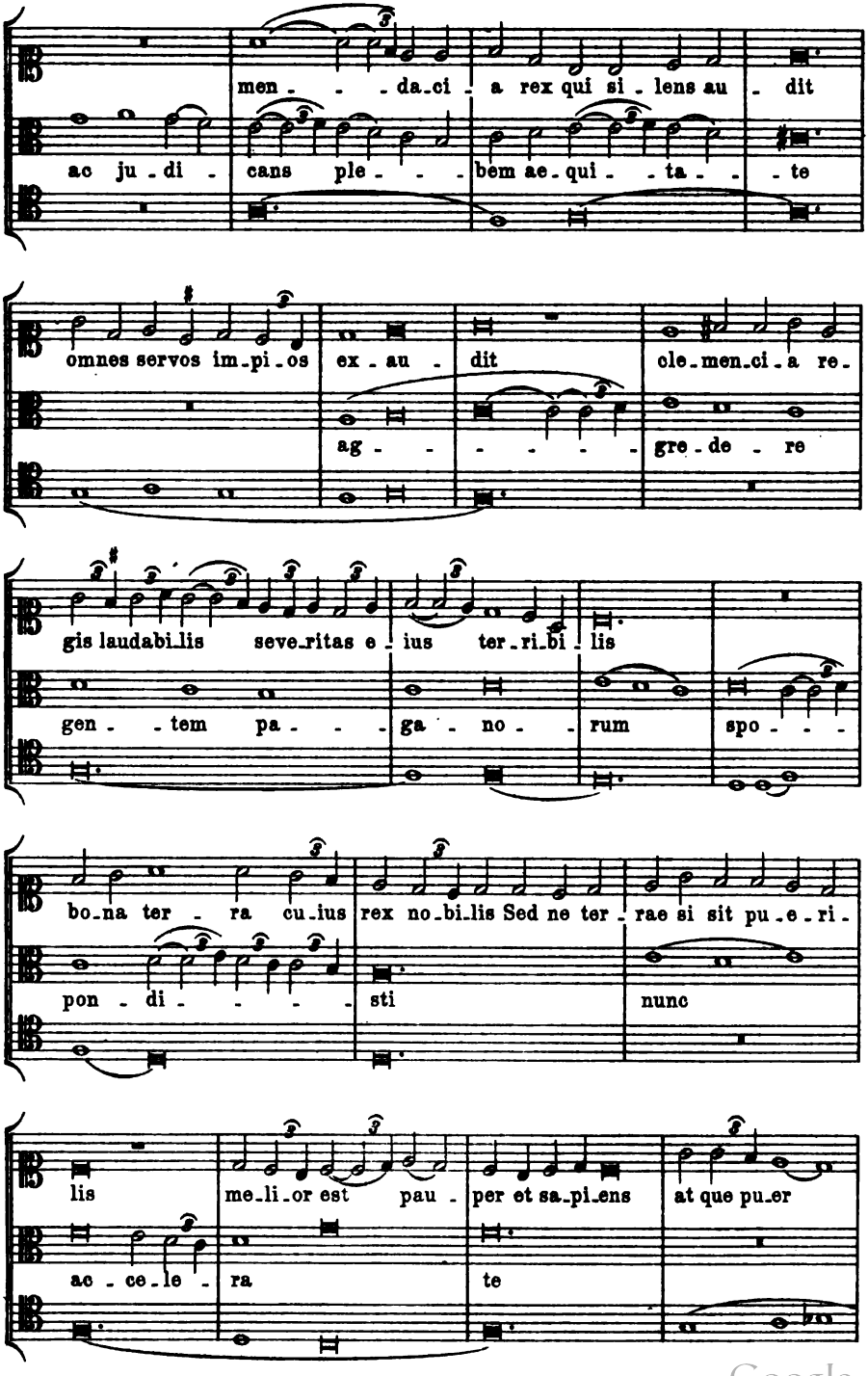

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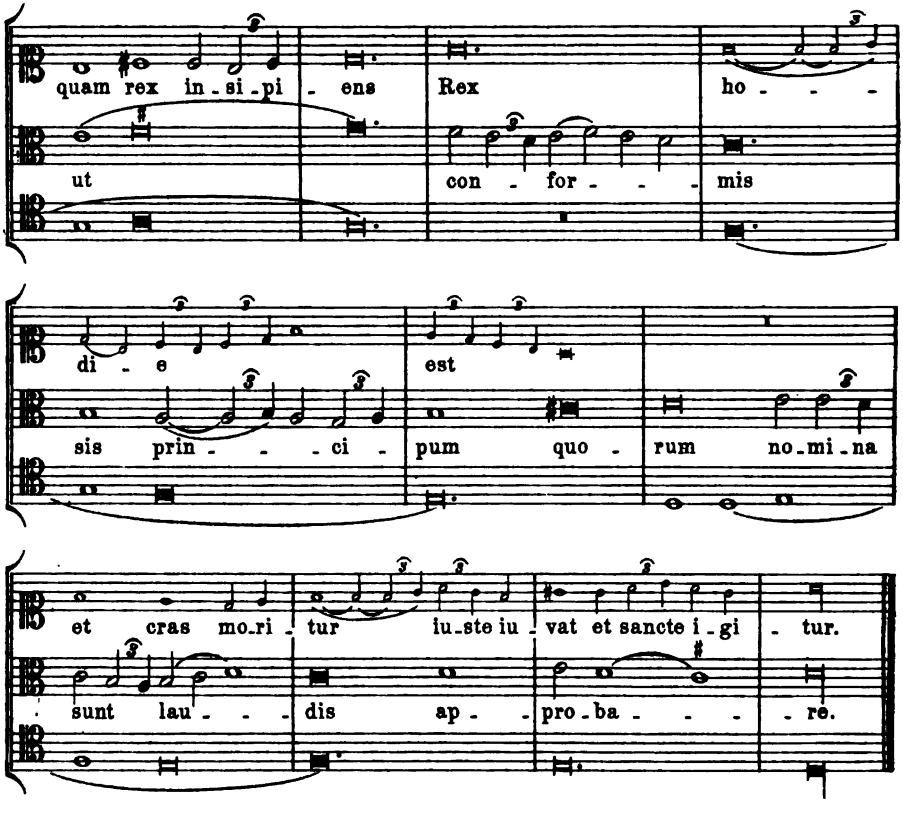
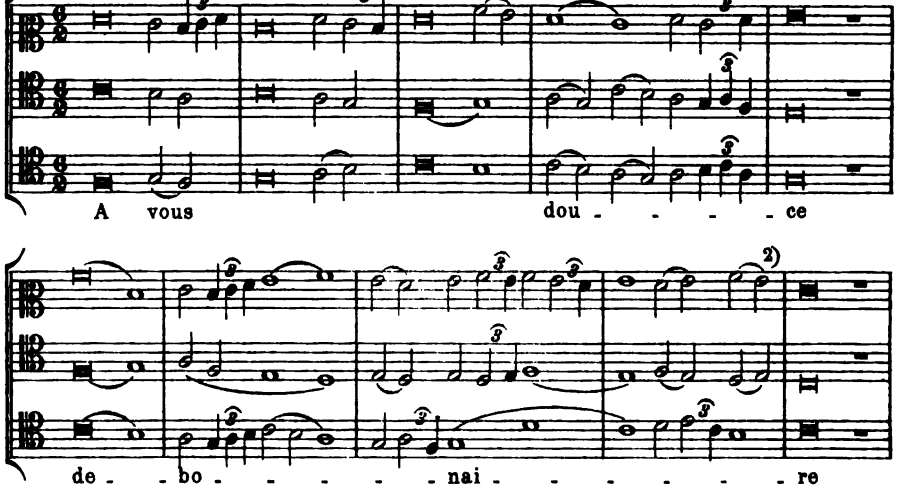


Nr. 11.

Jehannot de lescurel. [1]

Paris, Bibl. Nat. f. fr. 146.



1) Die Notenwerte sind auf ein Drittel reduciert.
2) Im Ms.: *f*.

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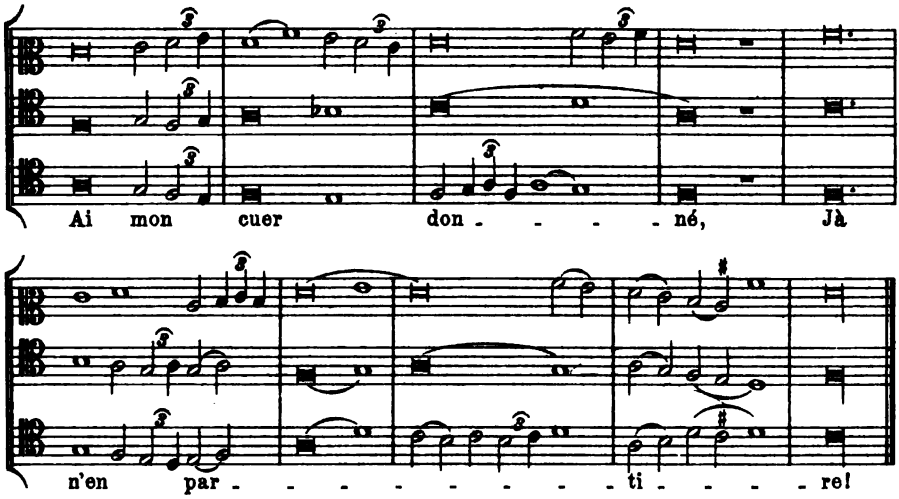
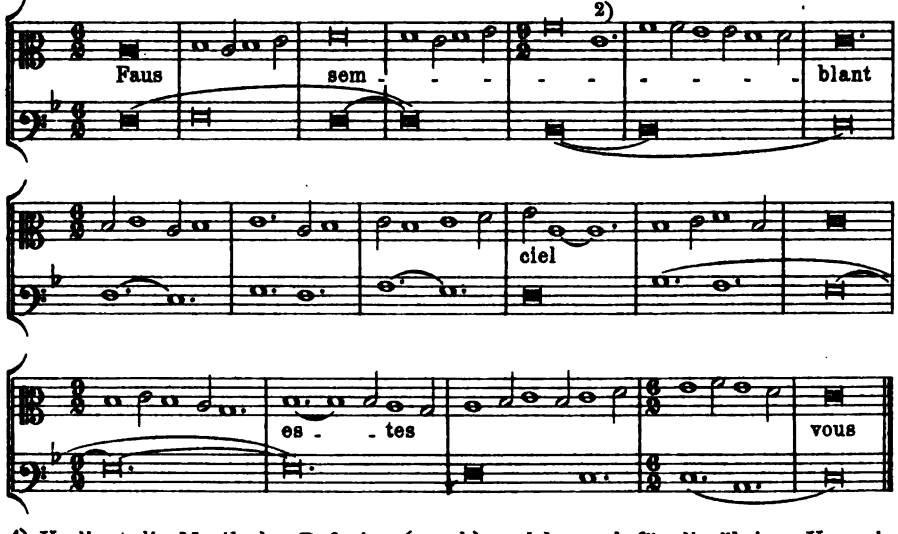


A vous, douce debonaire, [1] a)
Ai mon cuer donné, } b)
Ja n'en partiré.
Vo vair euil m'i font atraire a)
A vous, dame debonaire: a)
Ne ja ne m'en quier retraire, a)
Ains vous serviré, } b)
Tant com[me] vivré,
A vous, dame debonaire, a)
Ai mon cuer donné; } b)
Ja n'en partiré.

Nr. 12.

London Britisch Museum Bibl. Reg. 12 C. VI.



1) Vorliegt die Musik des Refrains (a + b), welche auch für die übrigen Verszeilen maßgebend ist. Ihre Anwendung mögen die neben gesetzten kleinen Buchstaben erklären.

2) Hier wird *d*, vielleicht auch *f* zu conjicieren sein.

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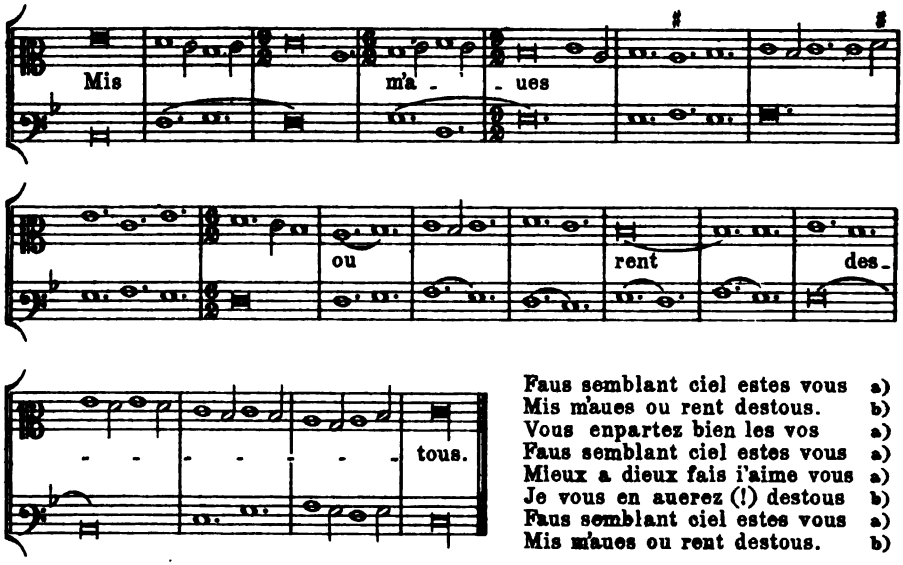
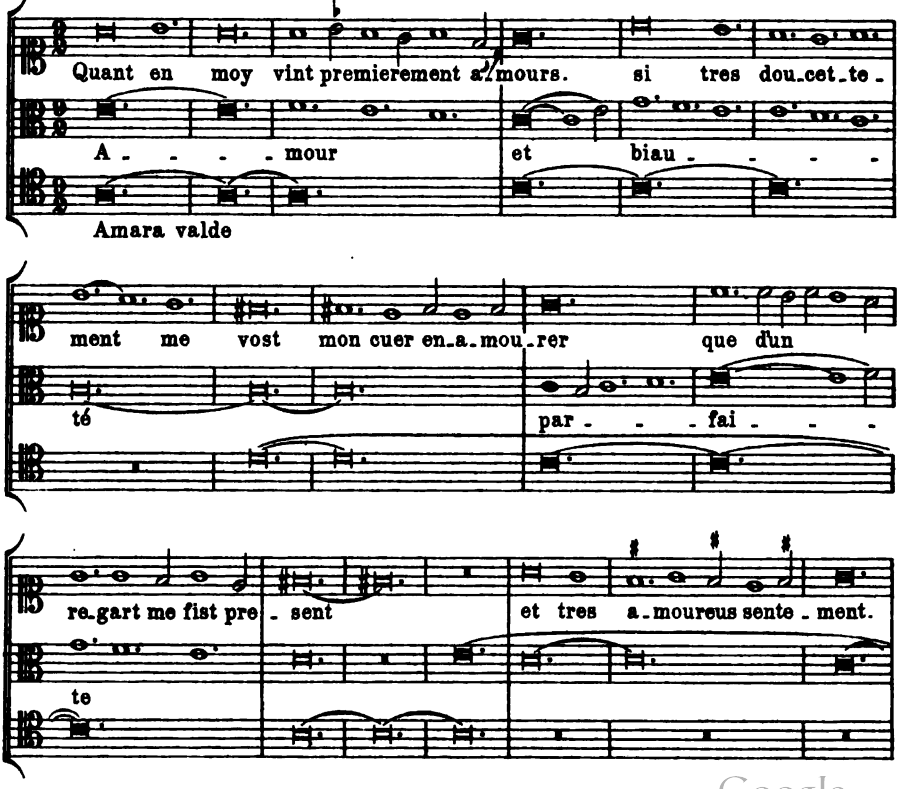


Faus semblant ciel estes vous a)
Mis m'aues ou rent destous. b)
Vous enpartez bien les vos a)
Faus semblant ciel estes vous a)
Mieux a dieux fais i'aime vous a)
Je vous en auerez (!) destous b)
Faus semblant ciel estes vous a)
Mis m'aues ou rent destous. b)

Nr. 13.

Motette von Guillaume de Machaut. Paris, Bibl. Nat. f. fr. 22546.



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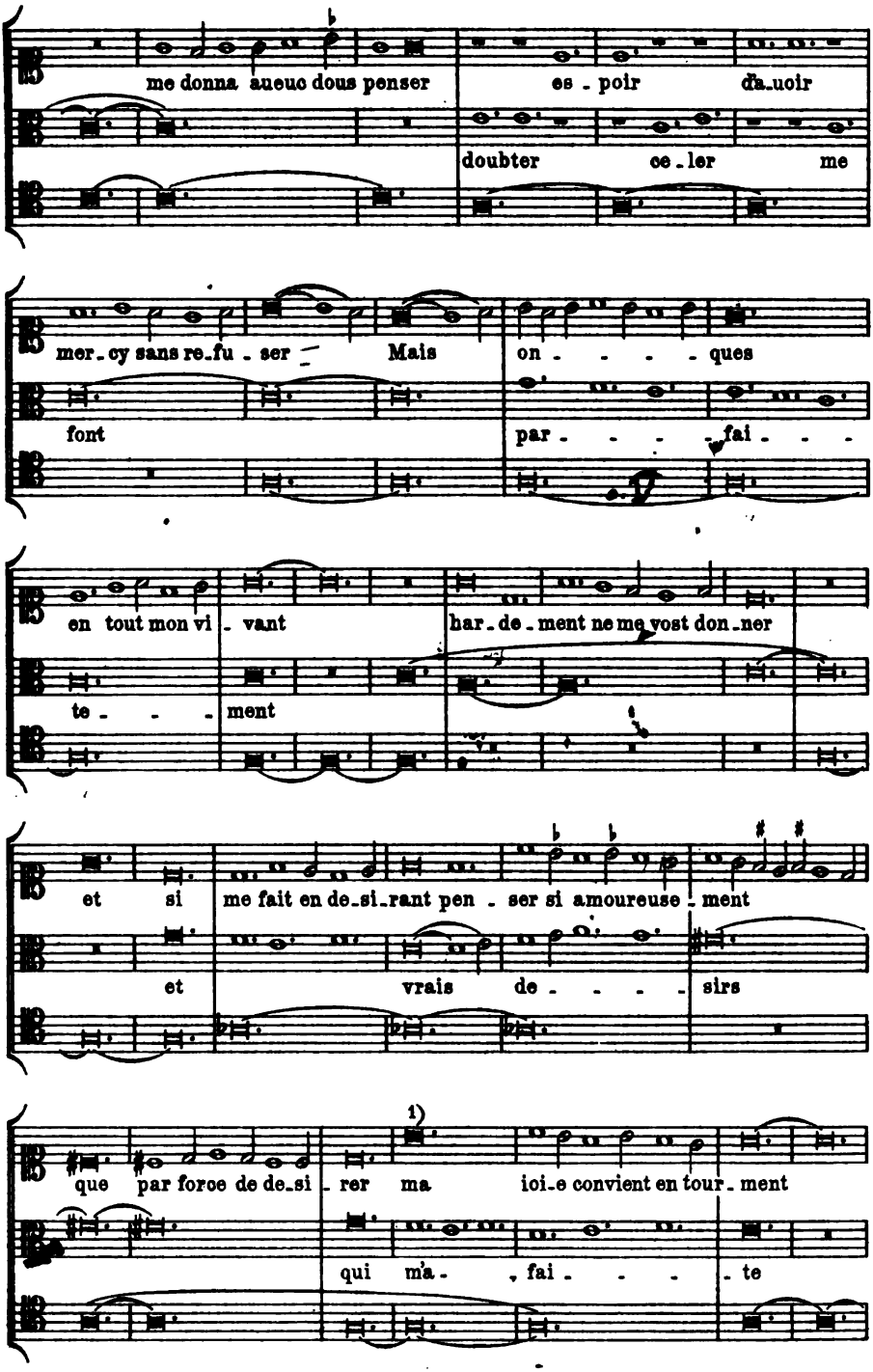

1) Im Ms. durch Vorsetzung eines Kreuzes besonders als A festgelegt.

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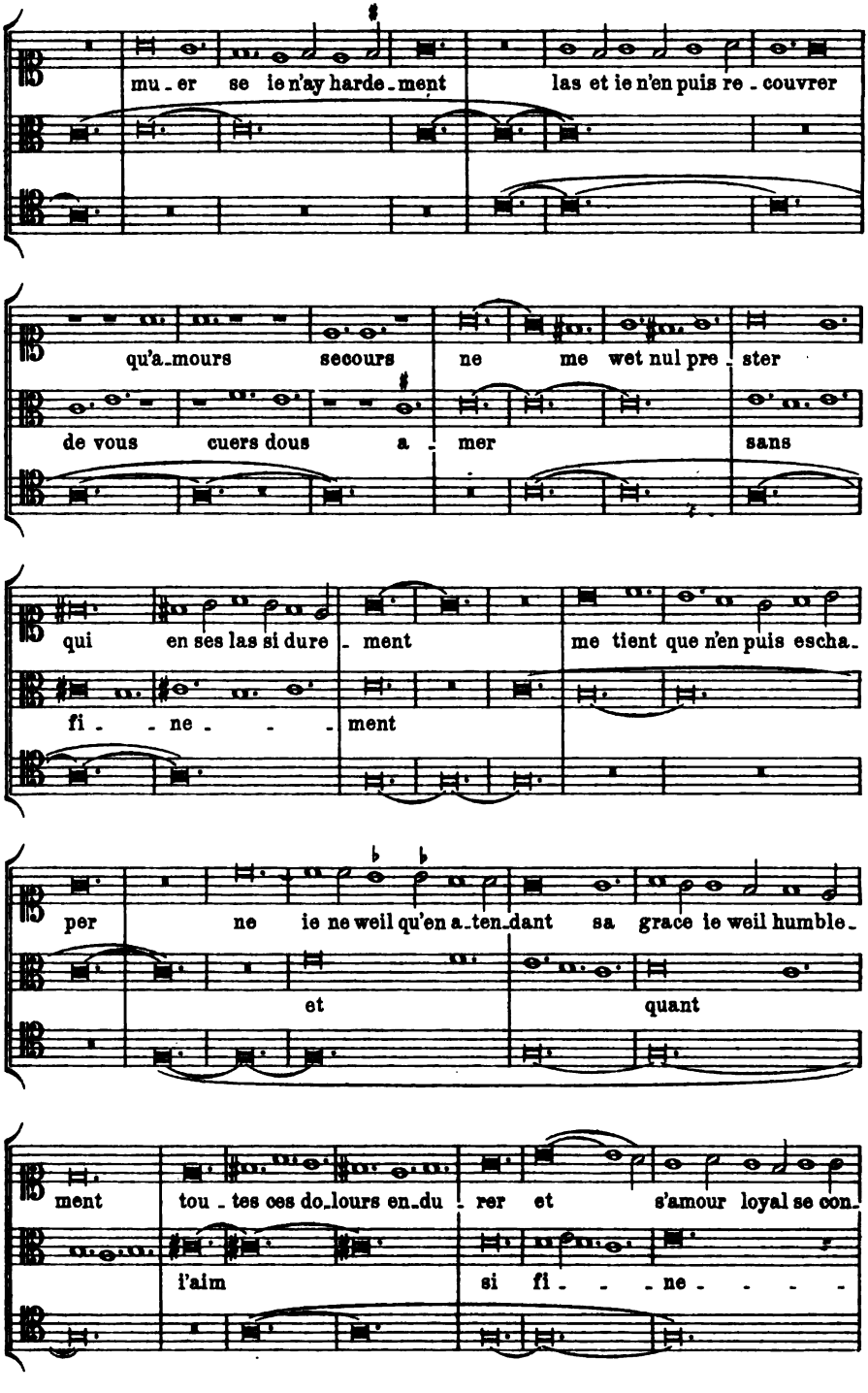

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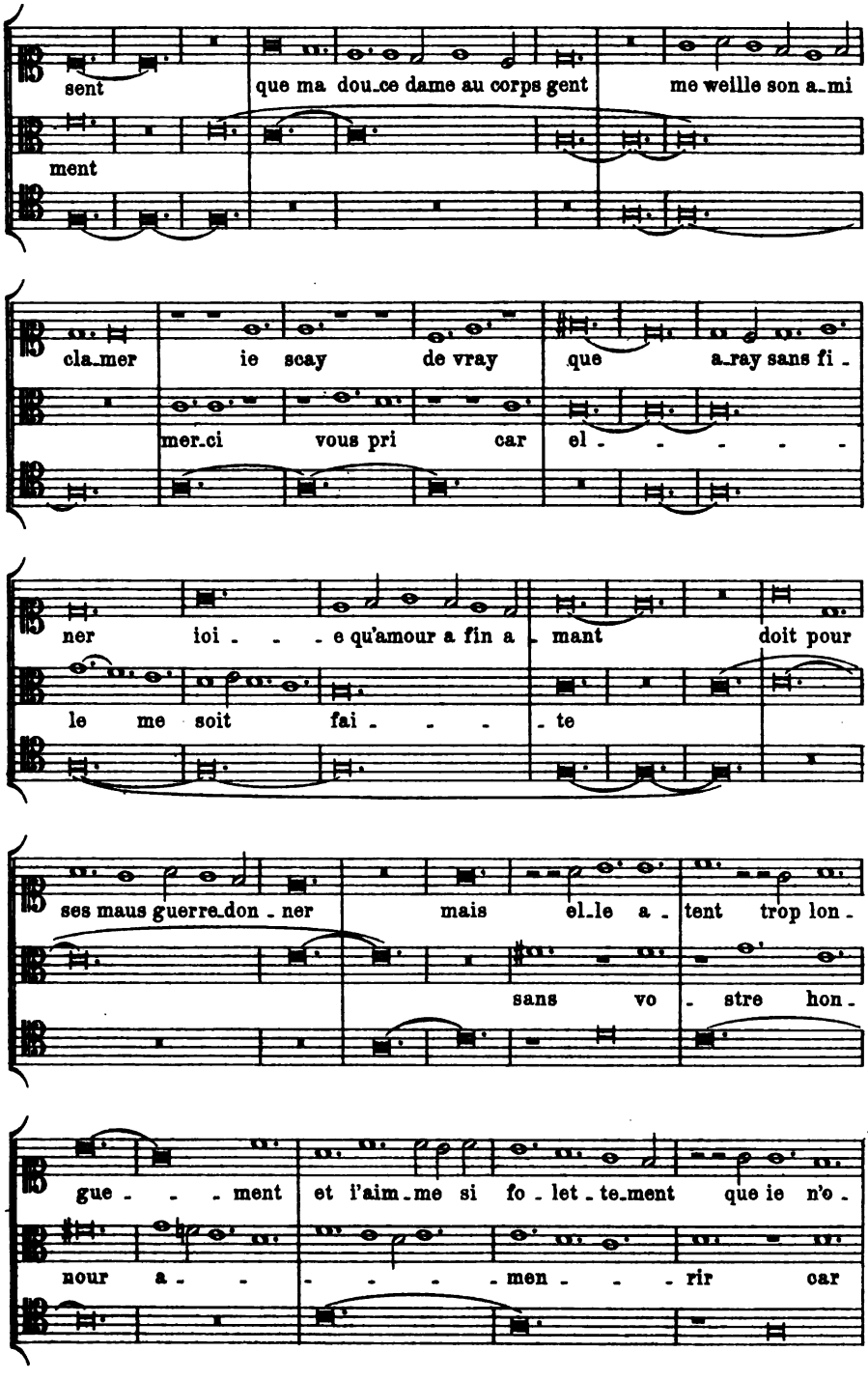

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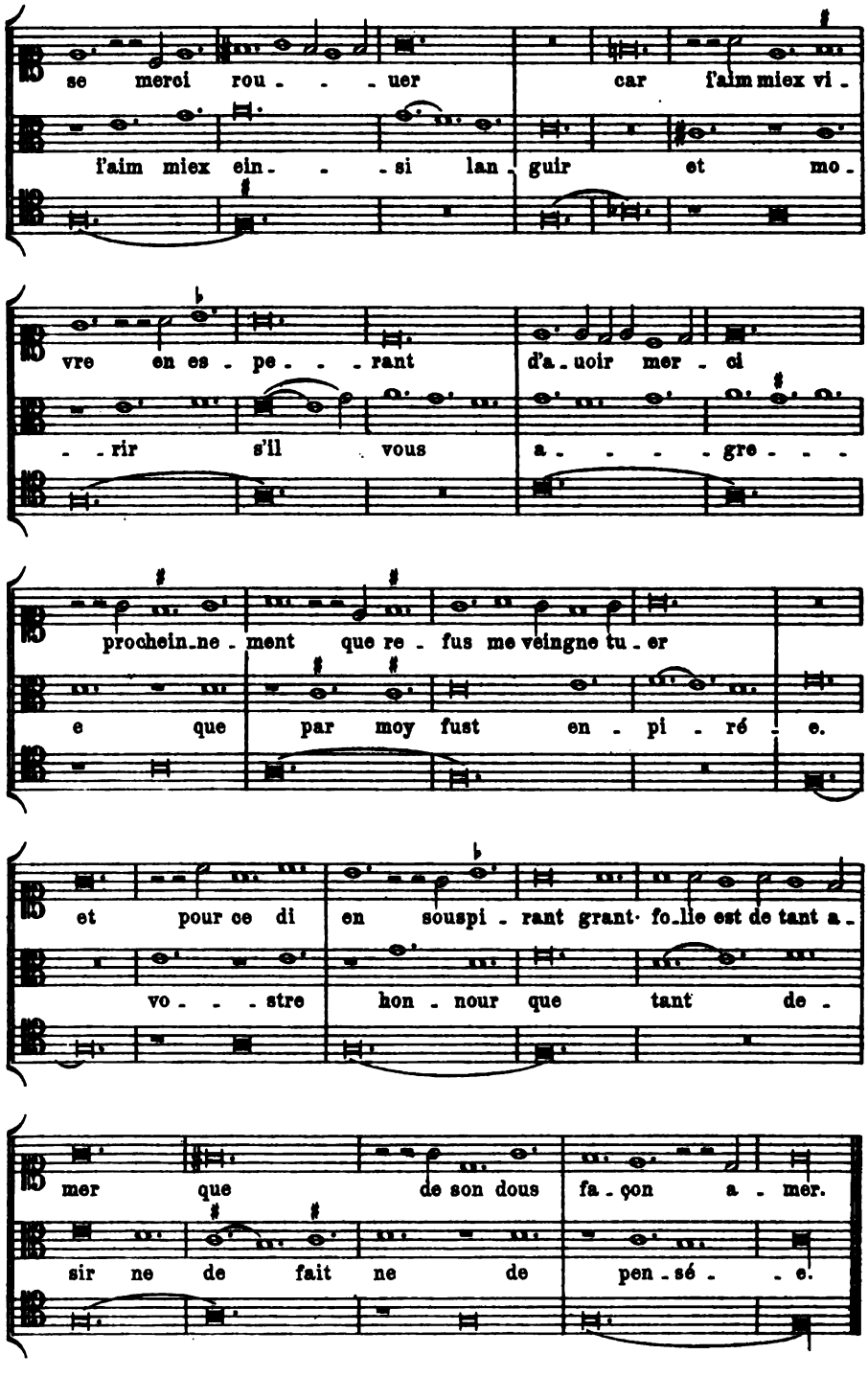

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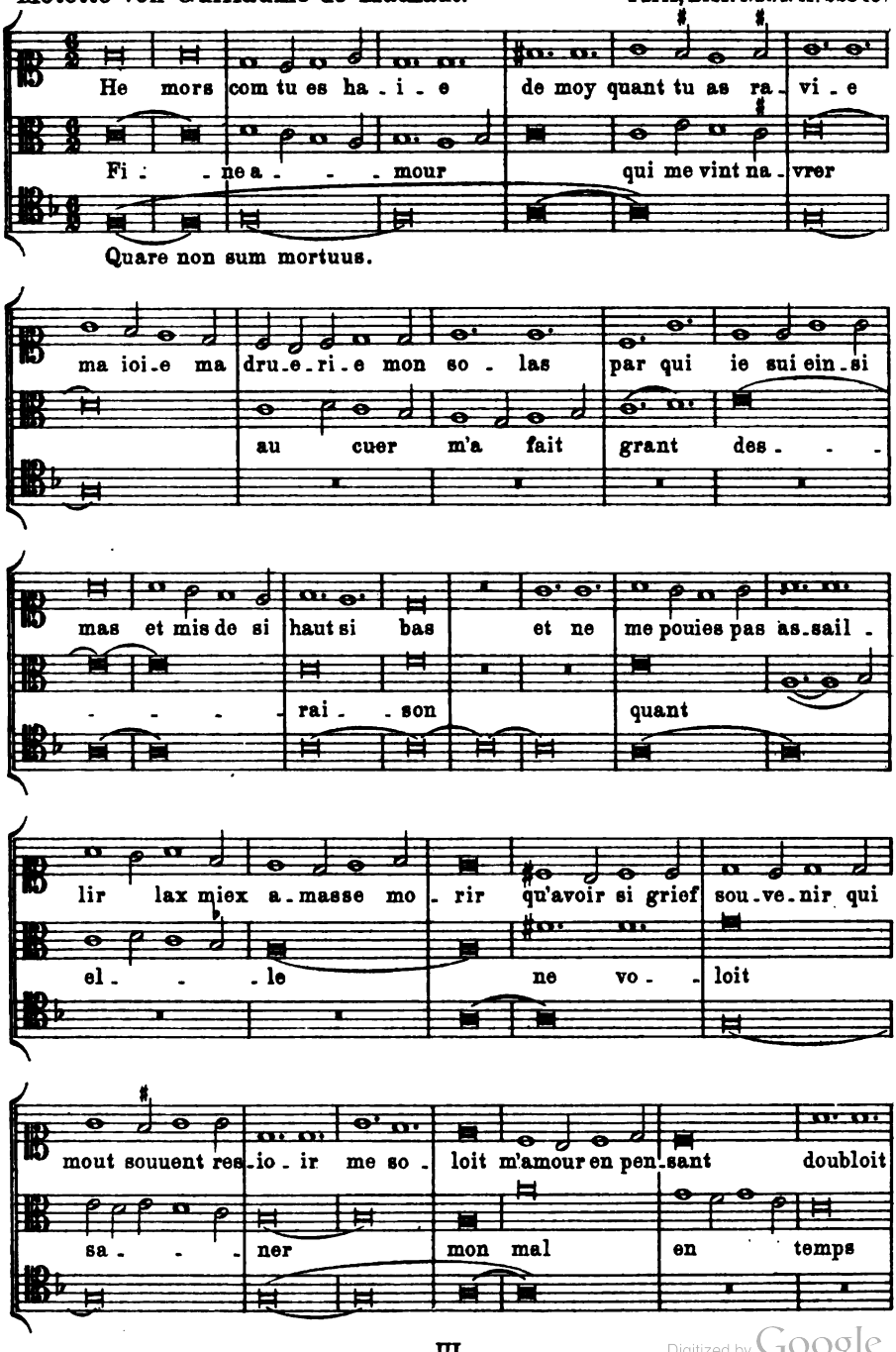
Nr. 14.

Motette von Guillaume de Machaut. Paris, Bibl. Nat. f. fr. 22546.



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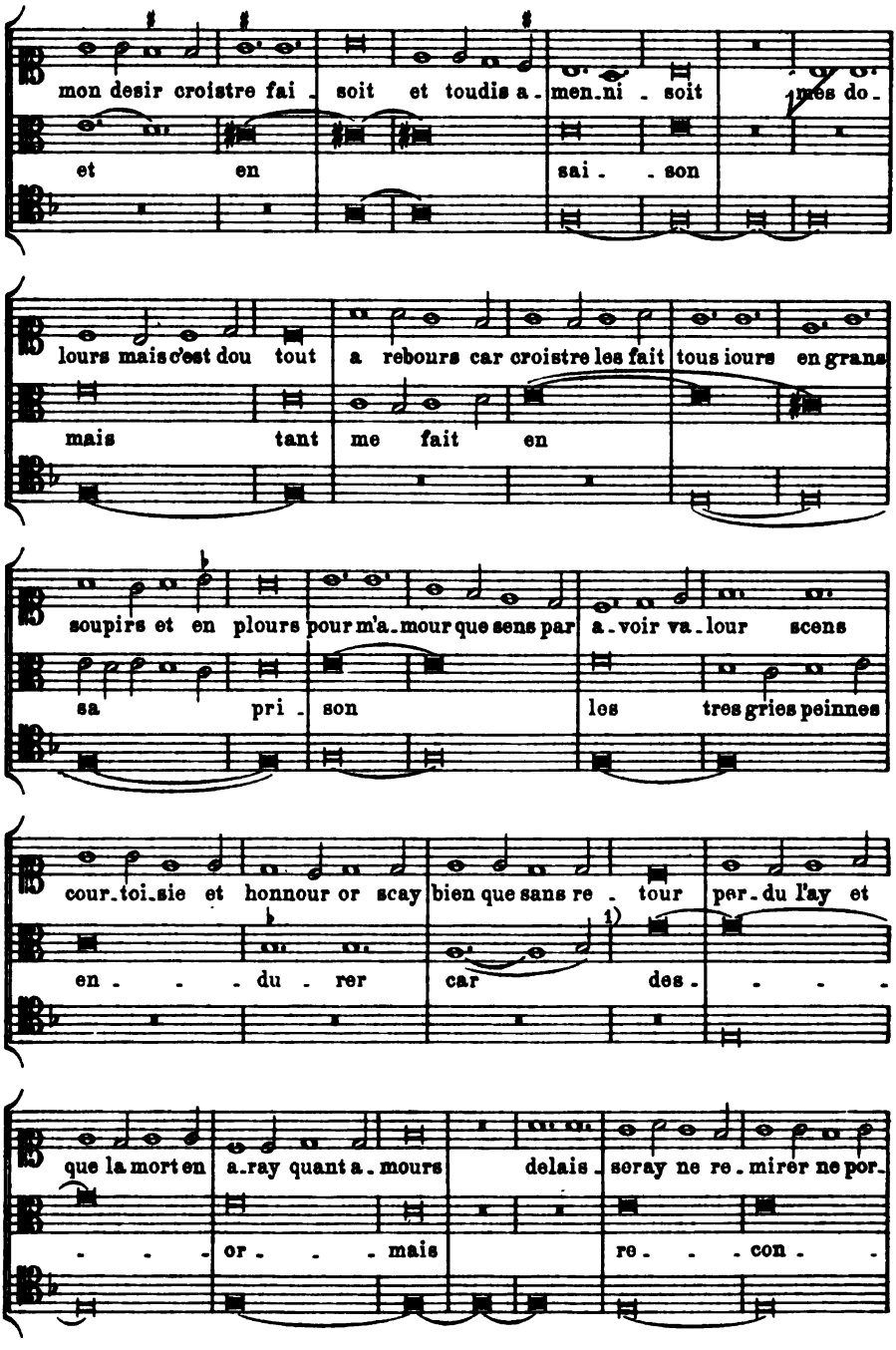

1) Ich bilde hier die Plica zur höheren Septime nach Analogie der Plica zur höheren Quinte, wie sie der Kodex Neapel, Bibl. Naz. VIII D 12 beschreibt. (vgl. Franz Kuhlo, Über melodische Verzierungen in der Tonkunst [Charlottenburg 1896] S. 20.)

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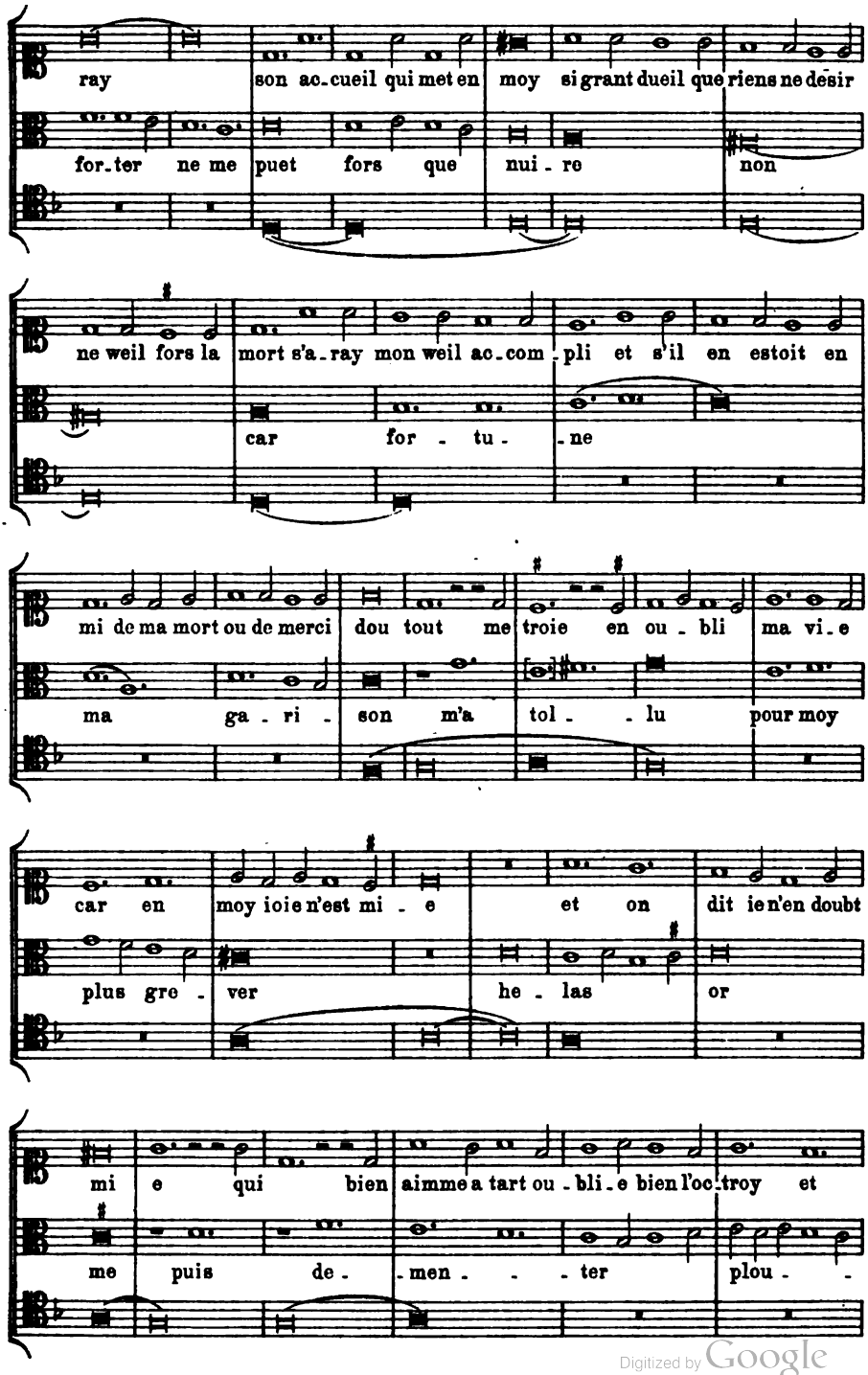

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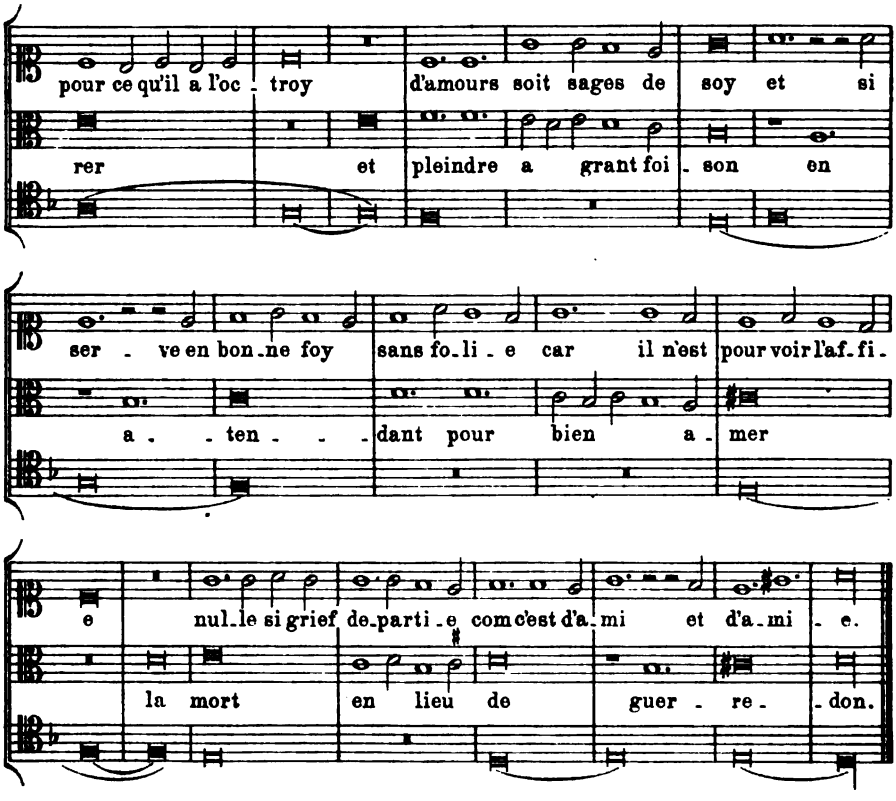
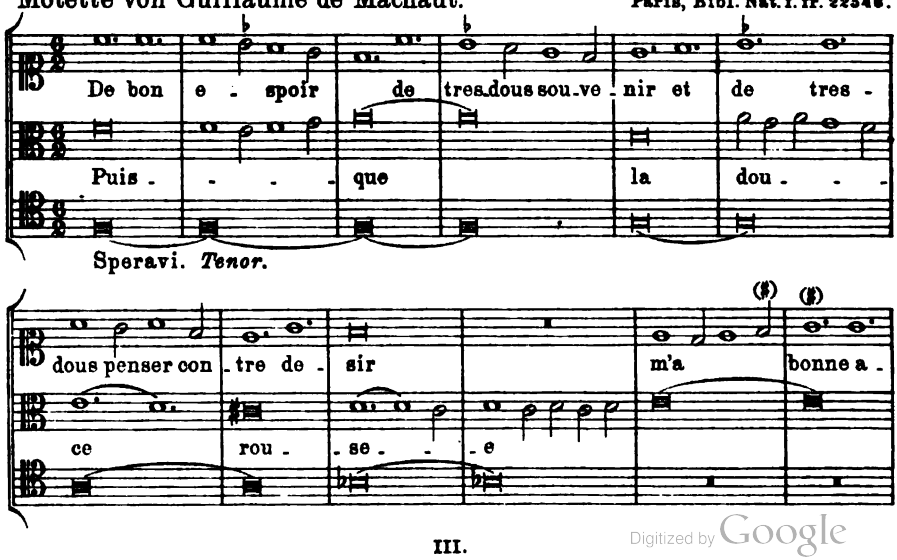


Nr. 15.

Motette von Guillaume de Machaut. Paris, Bibl. Nat. f. fr. 22546.



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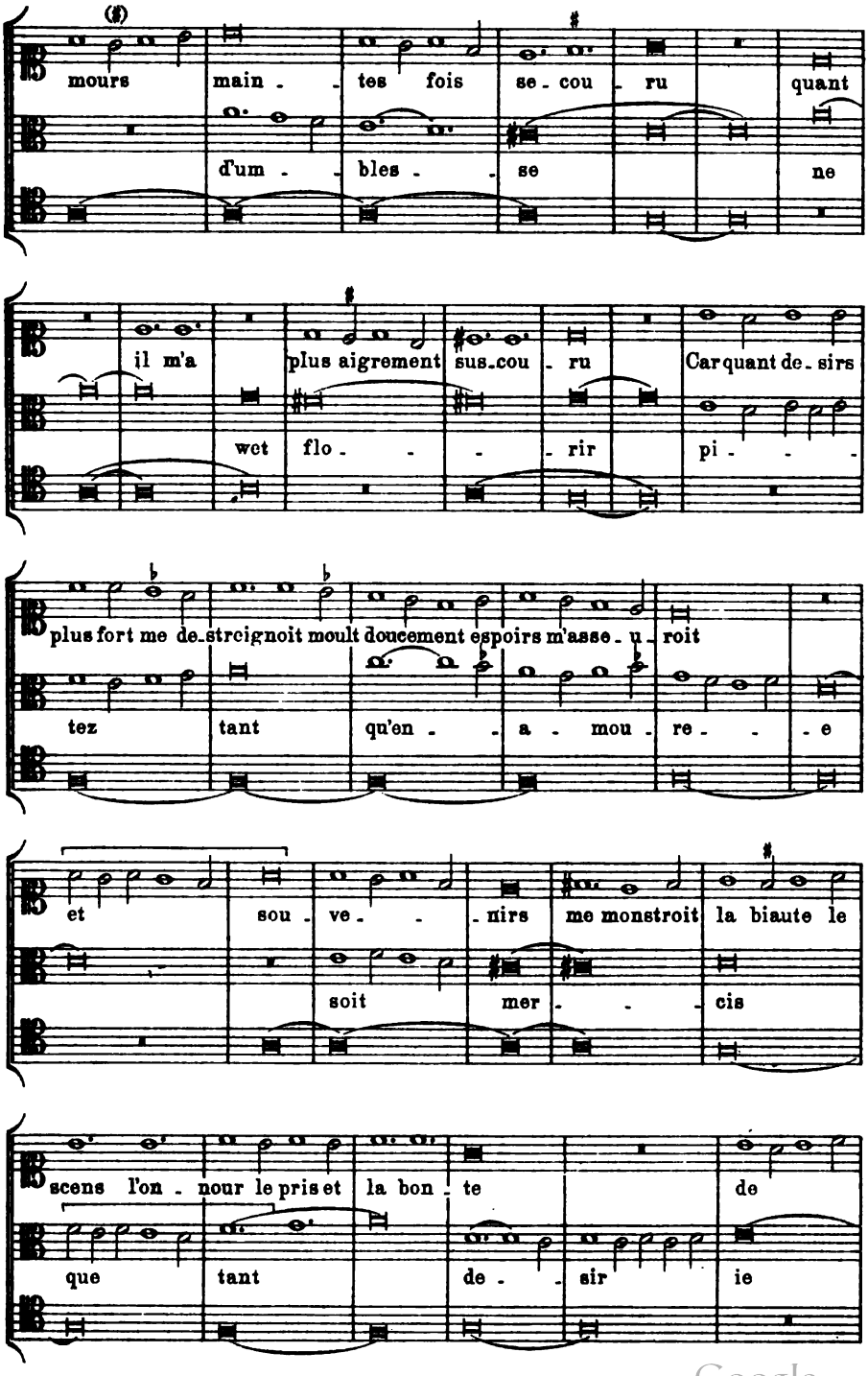

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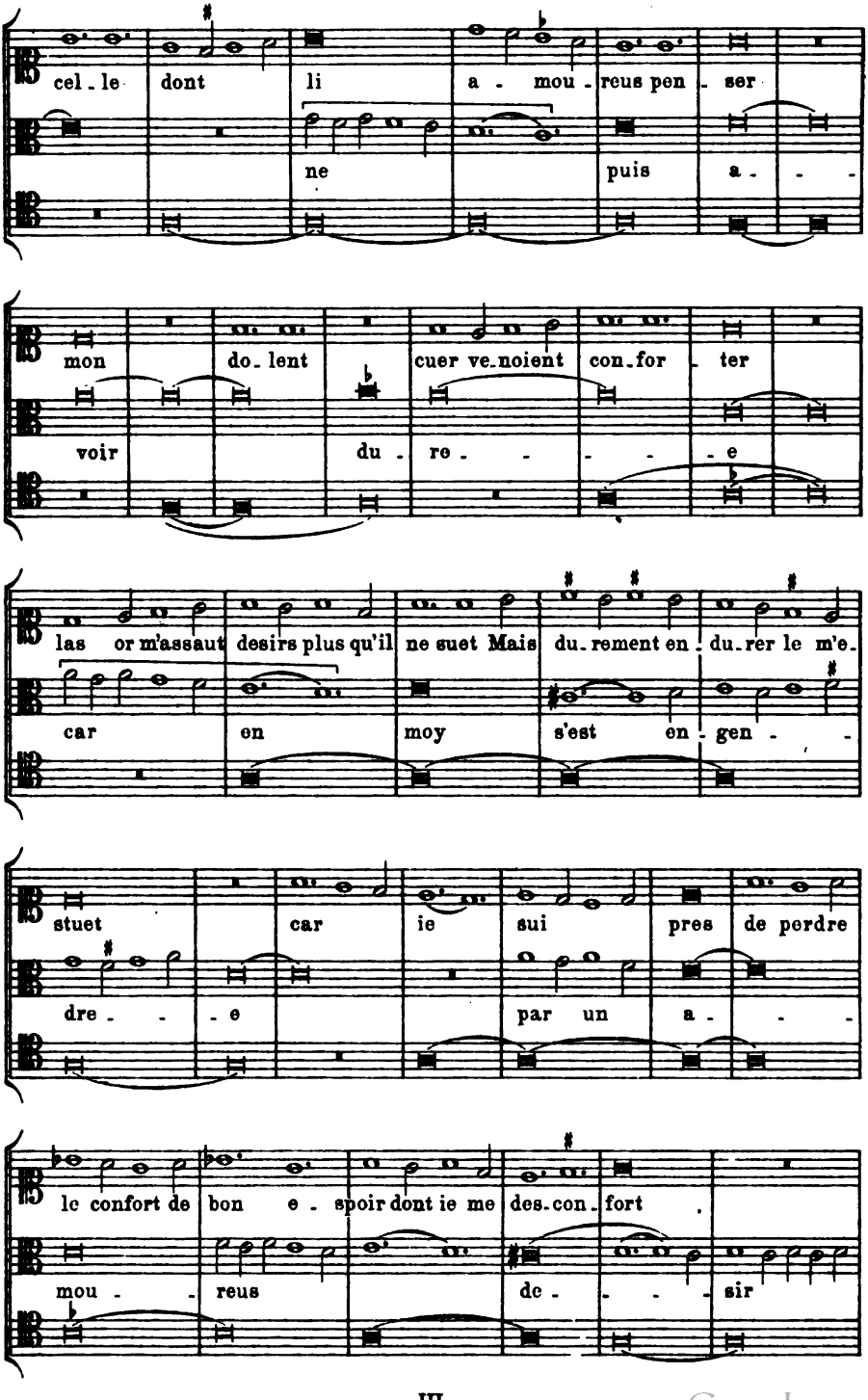

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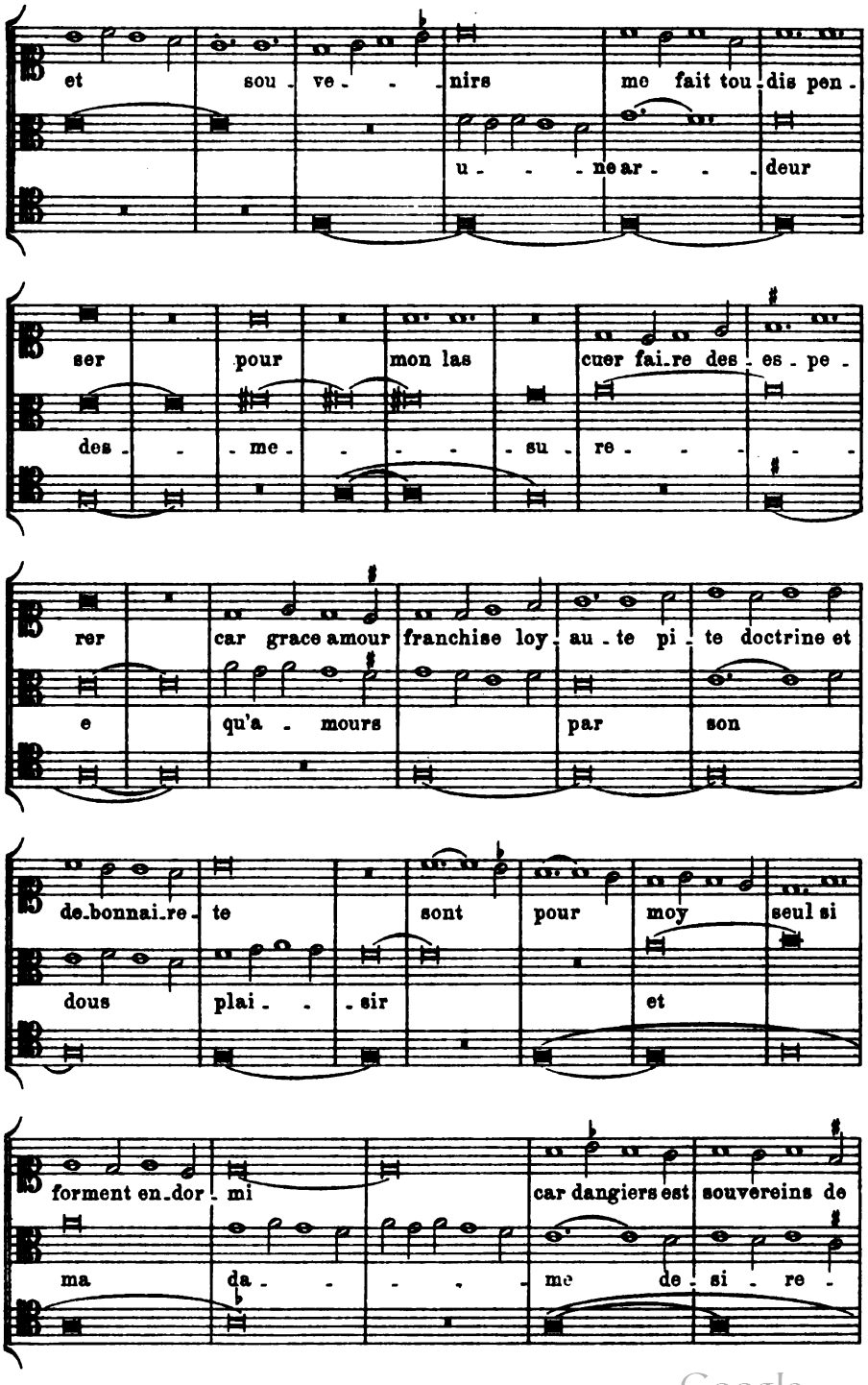

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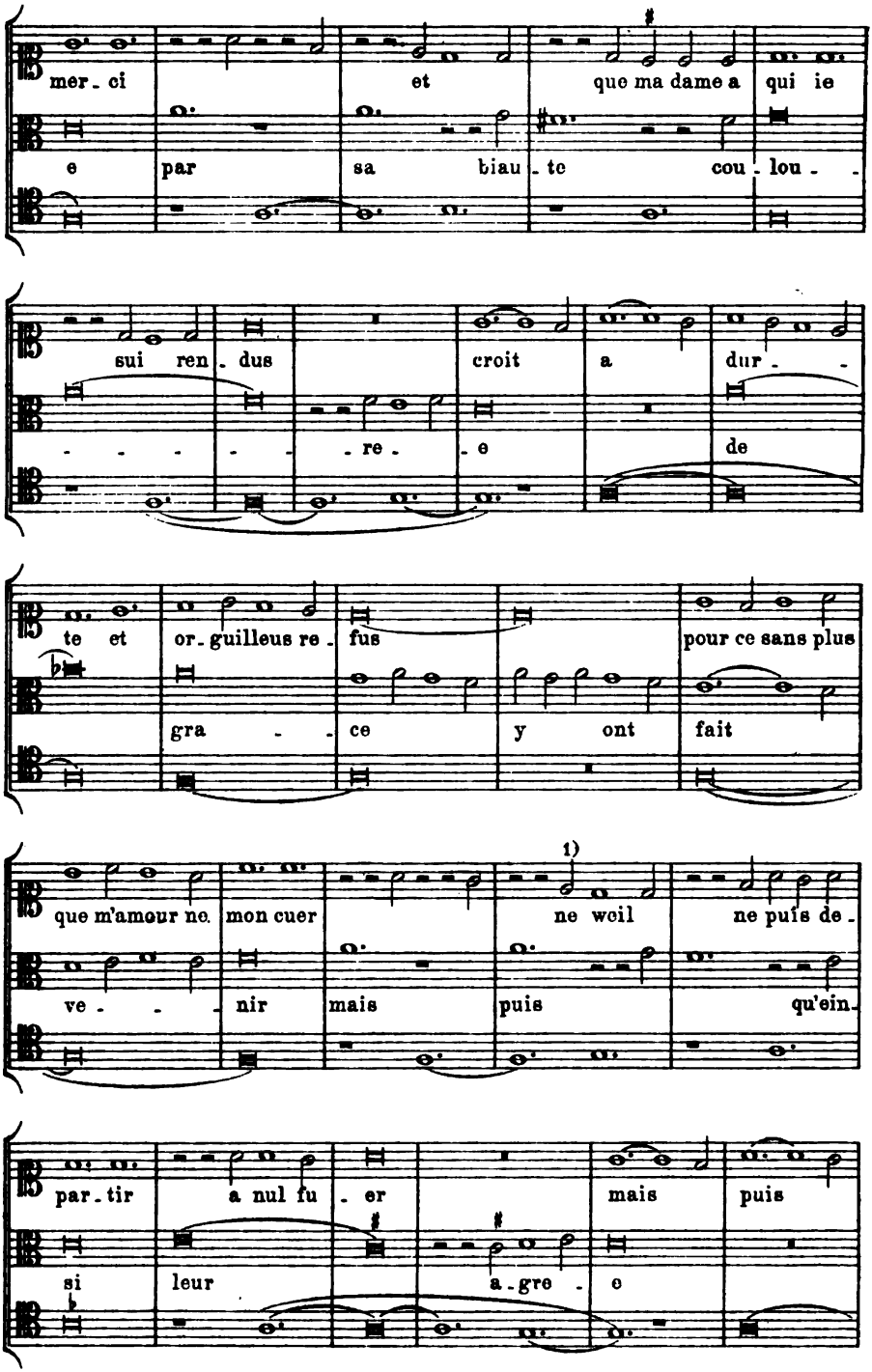

1) Vorzuziehen wäre die Konjektur *a f.*

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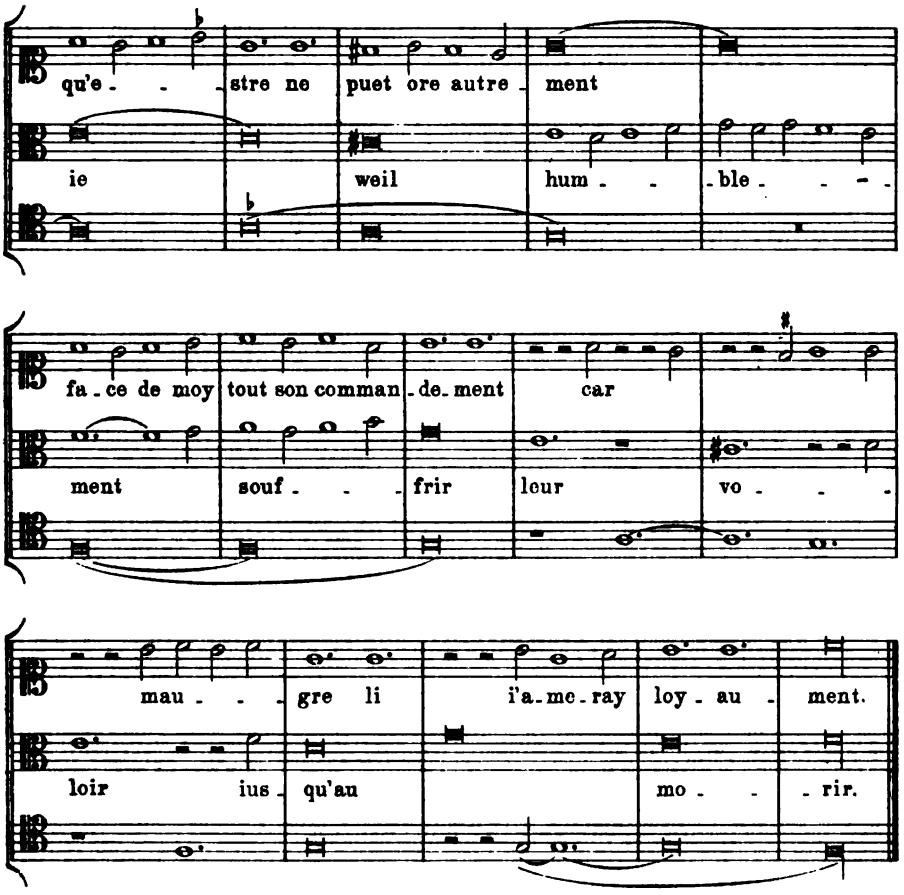
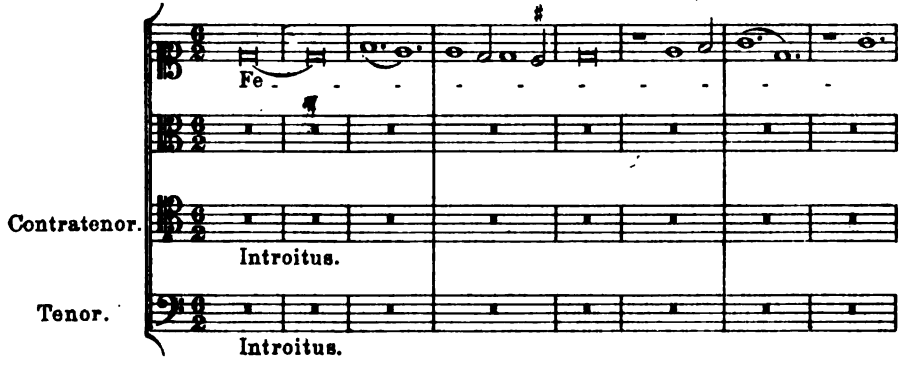


Nr. 16.

Motette von Guillaume de Machaut. Paris, Bibl. Nat. f. fr. 22546



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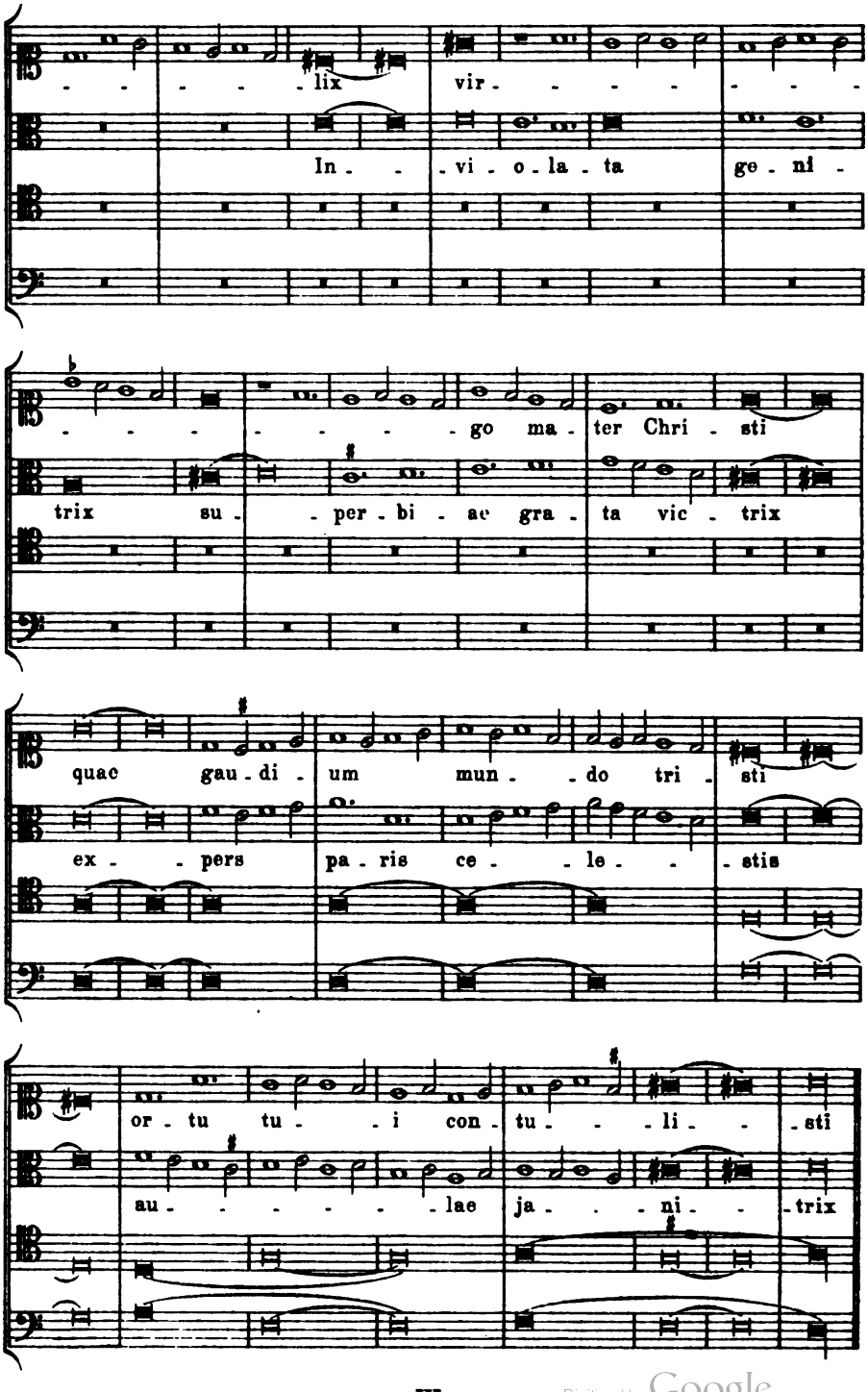

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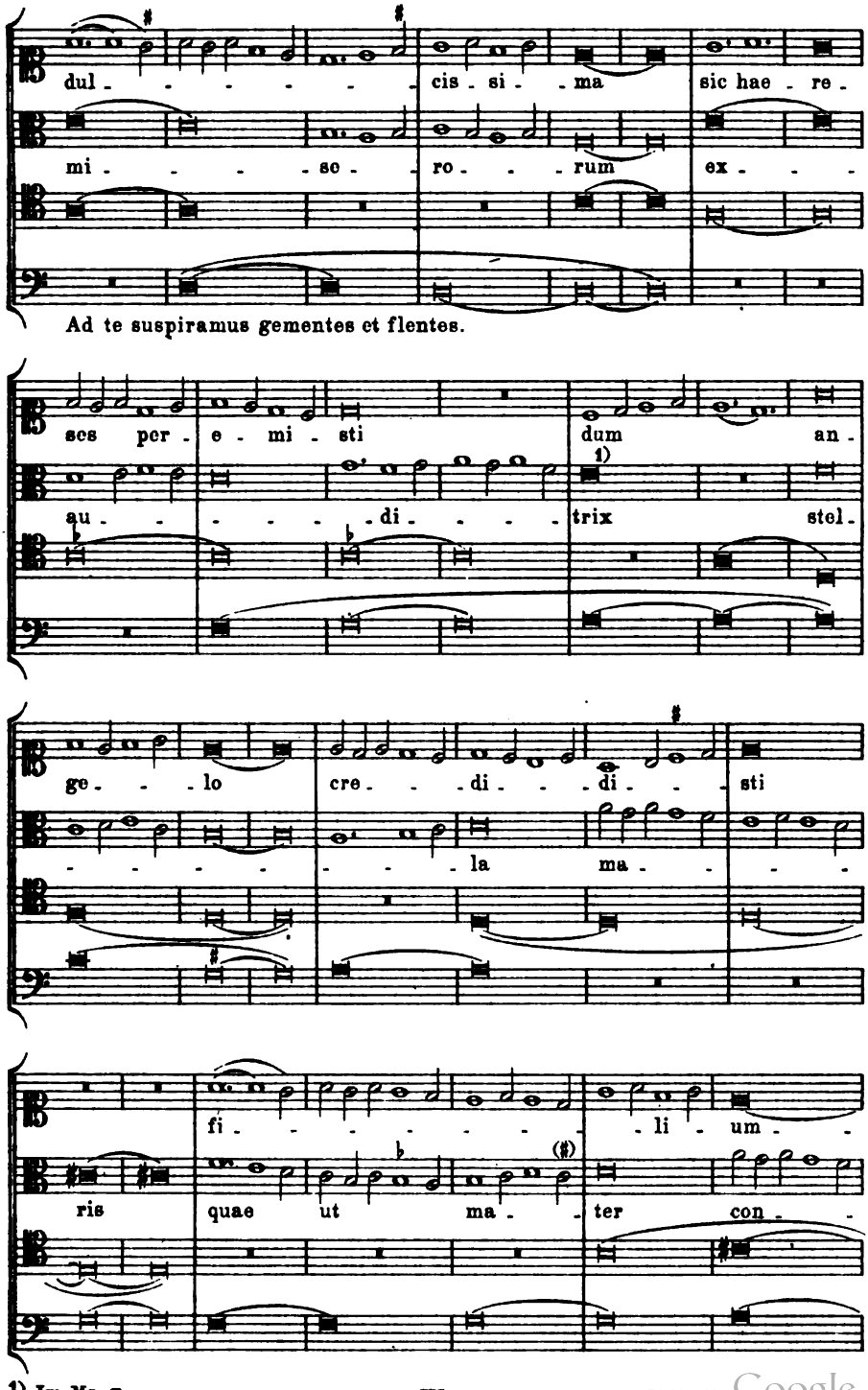

1) Im Ms. *g*.

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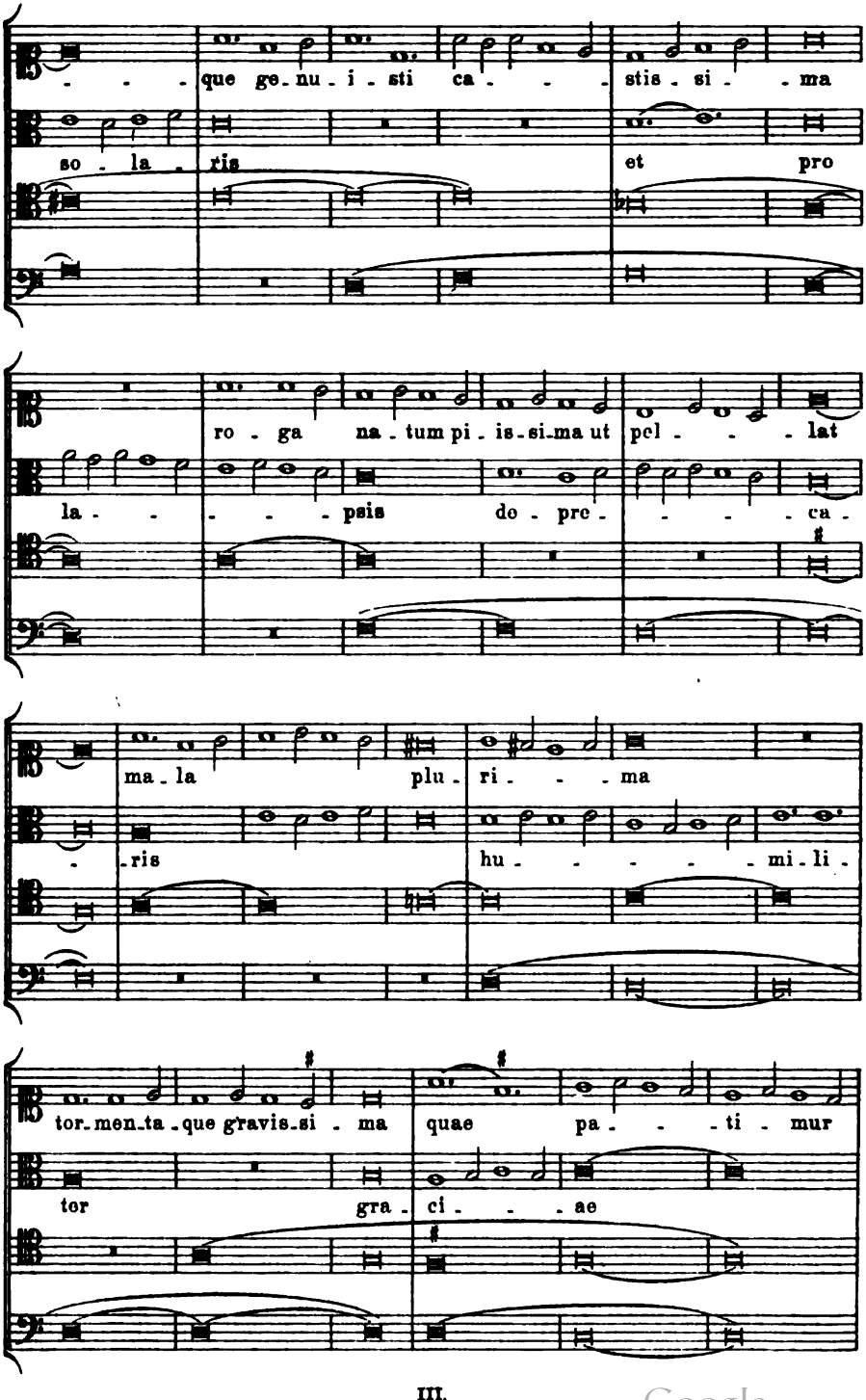

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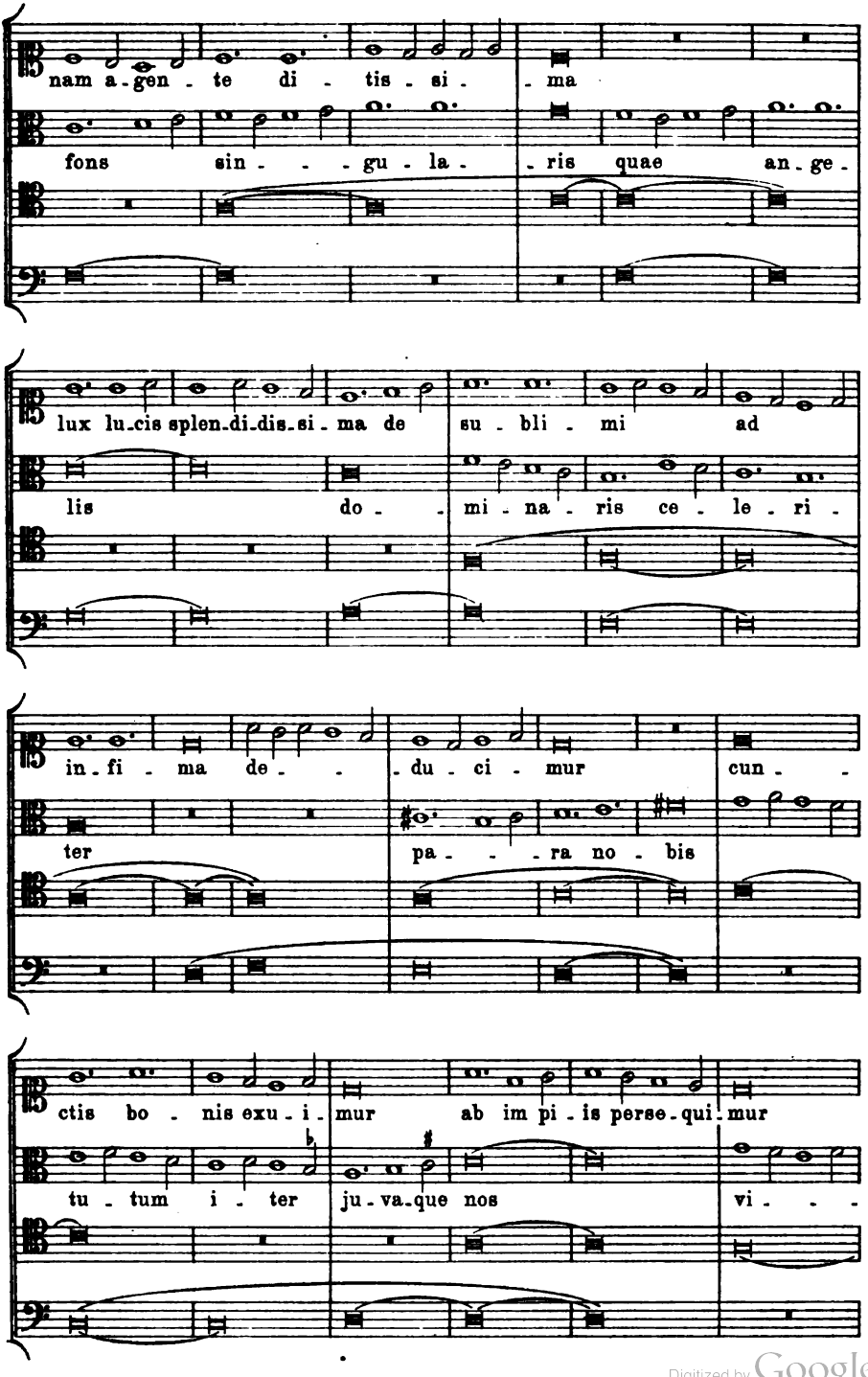

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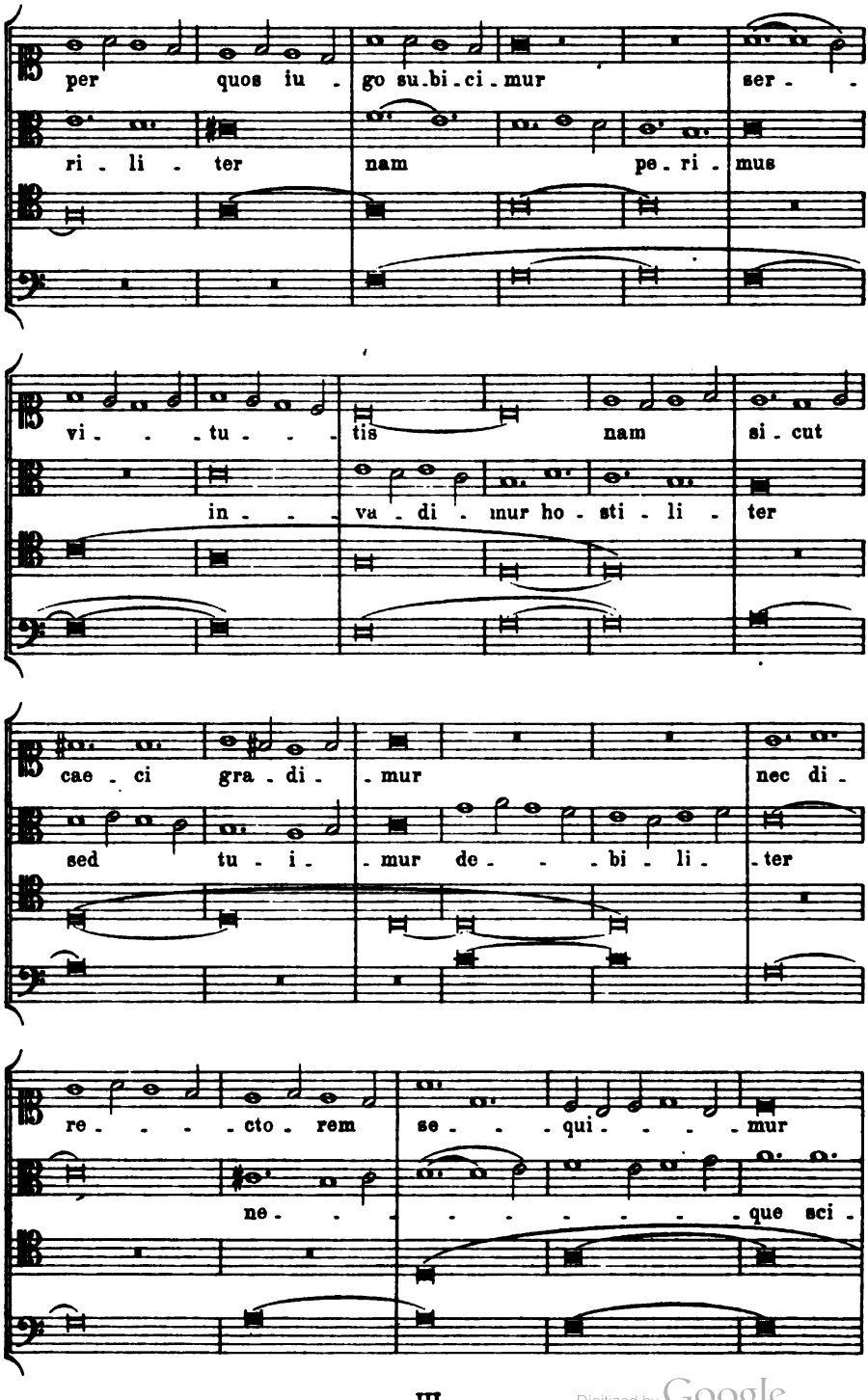

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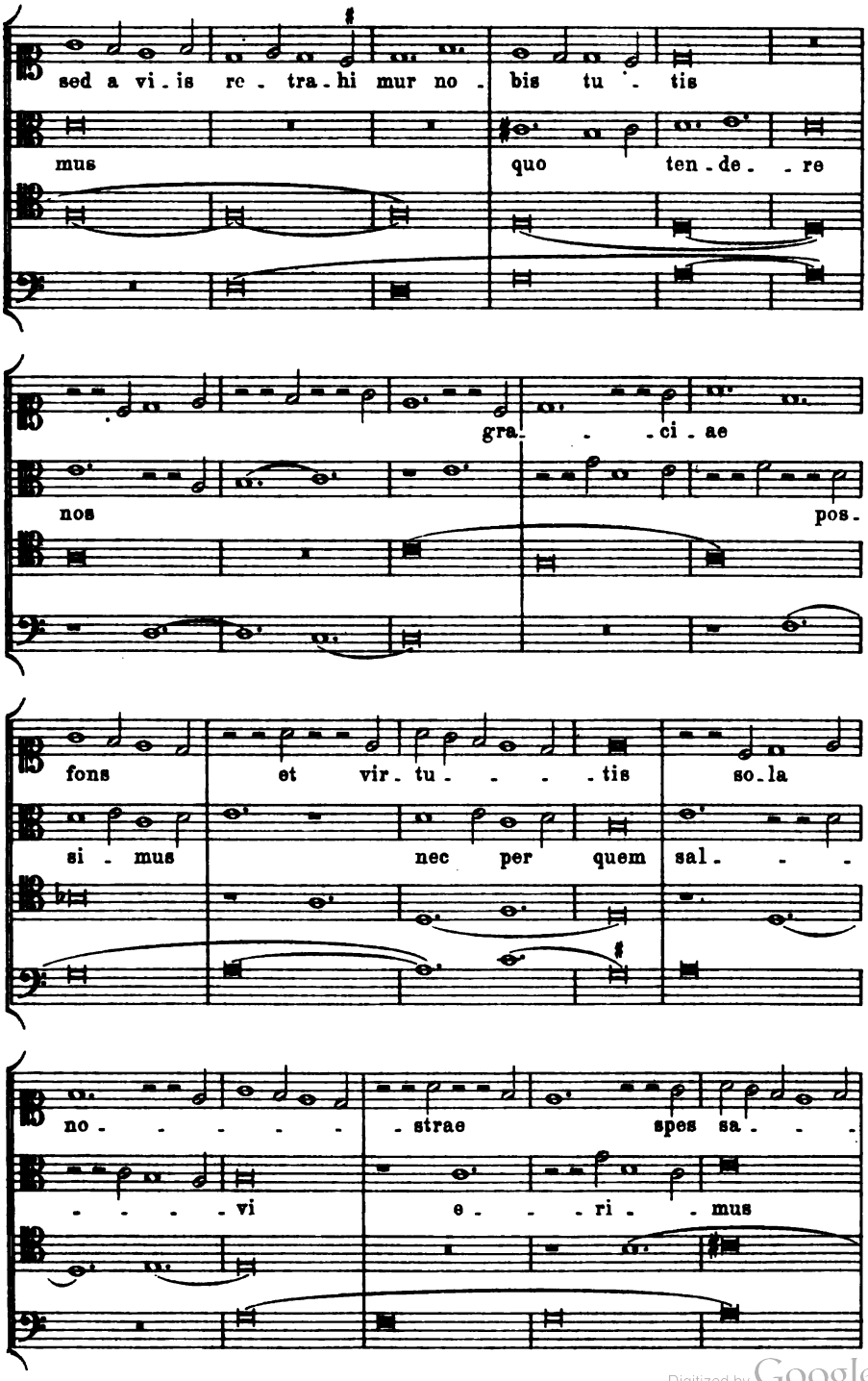

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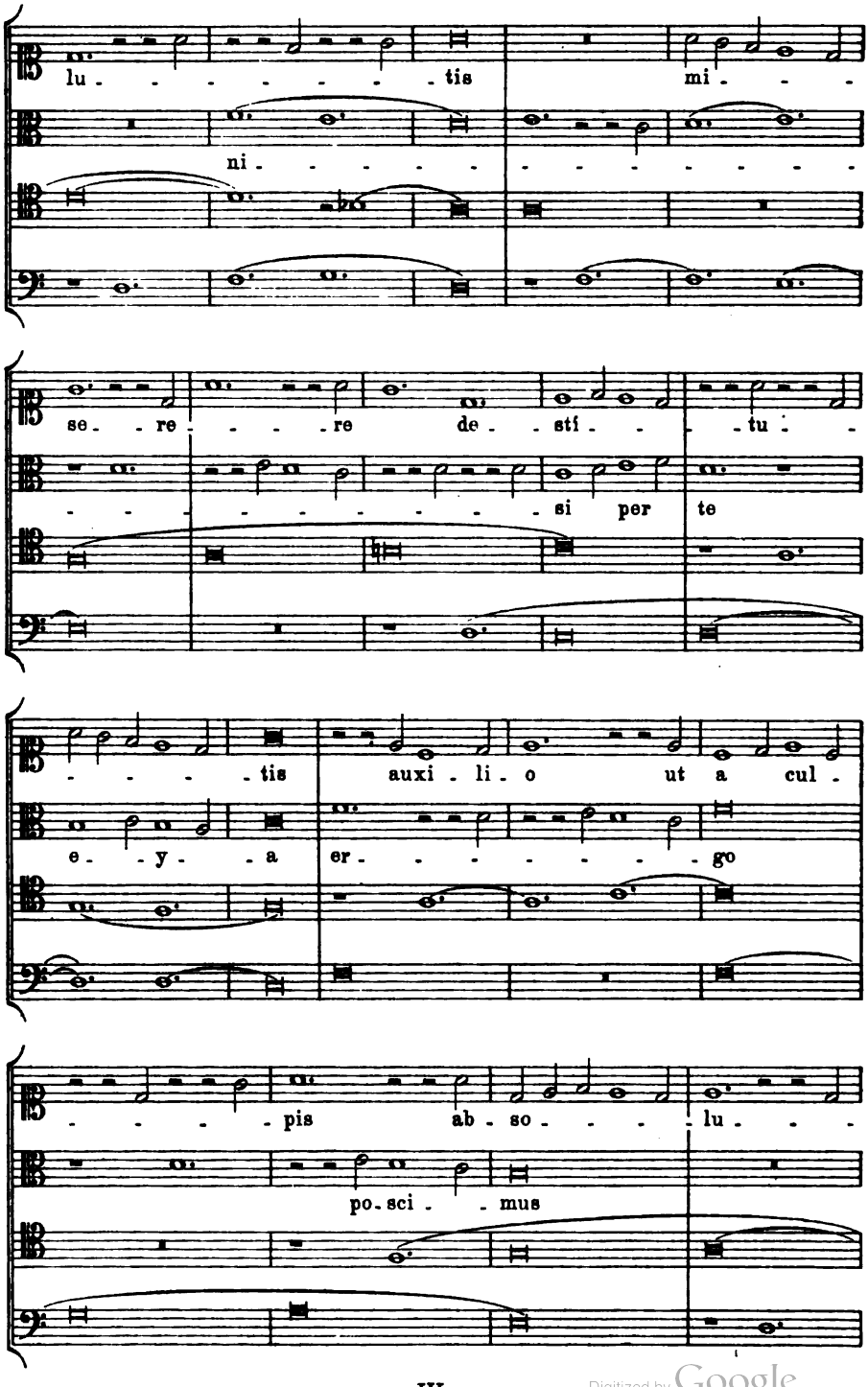

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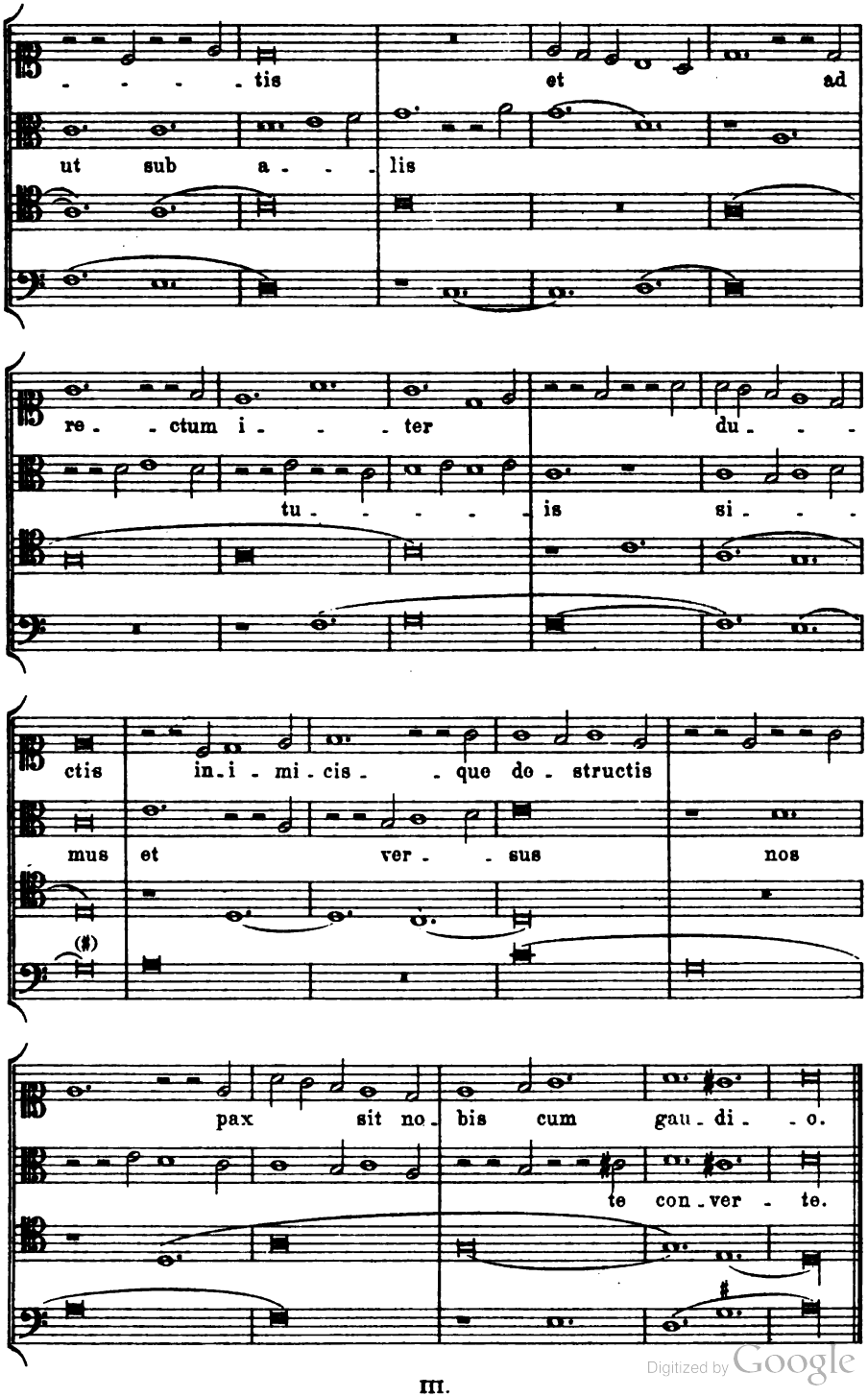

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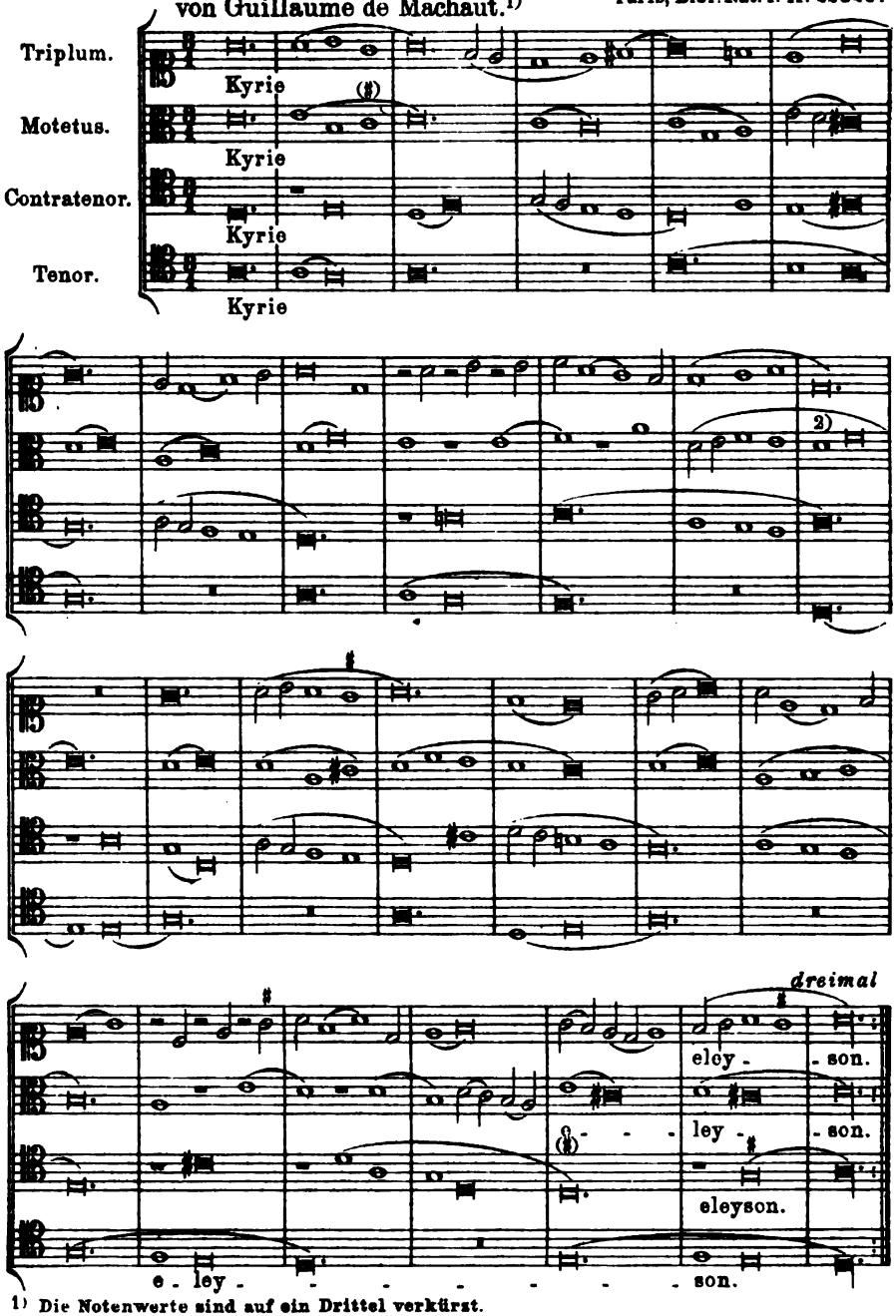
Nr. 17.

Kyrie und Christe aus der Messe von Guillaume de Machaut.[1]

Paris, Bibl. Nat. f. fr. 22546.



1) Die Notenwerte sind auf ein Drittel verkürzt.

2) Die Notation verbietet eine andere Beziehung der Töne zu einander, durch welche leicht die hart klingende Septimen-Folge vermieden werden könnte.

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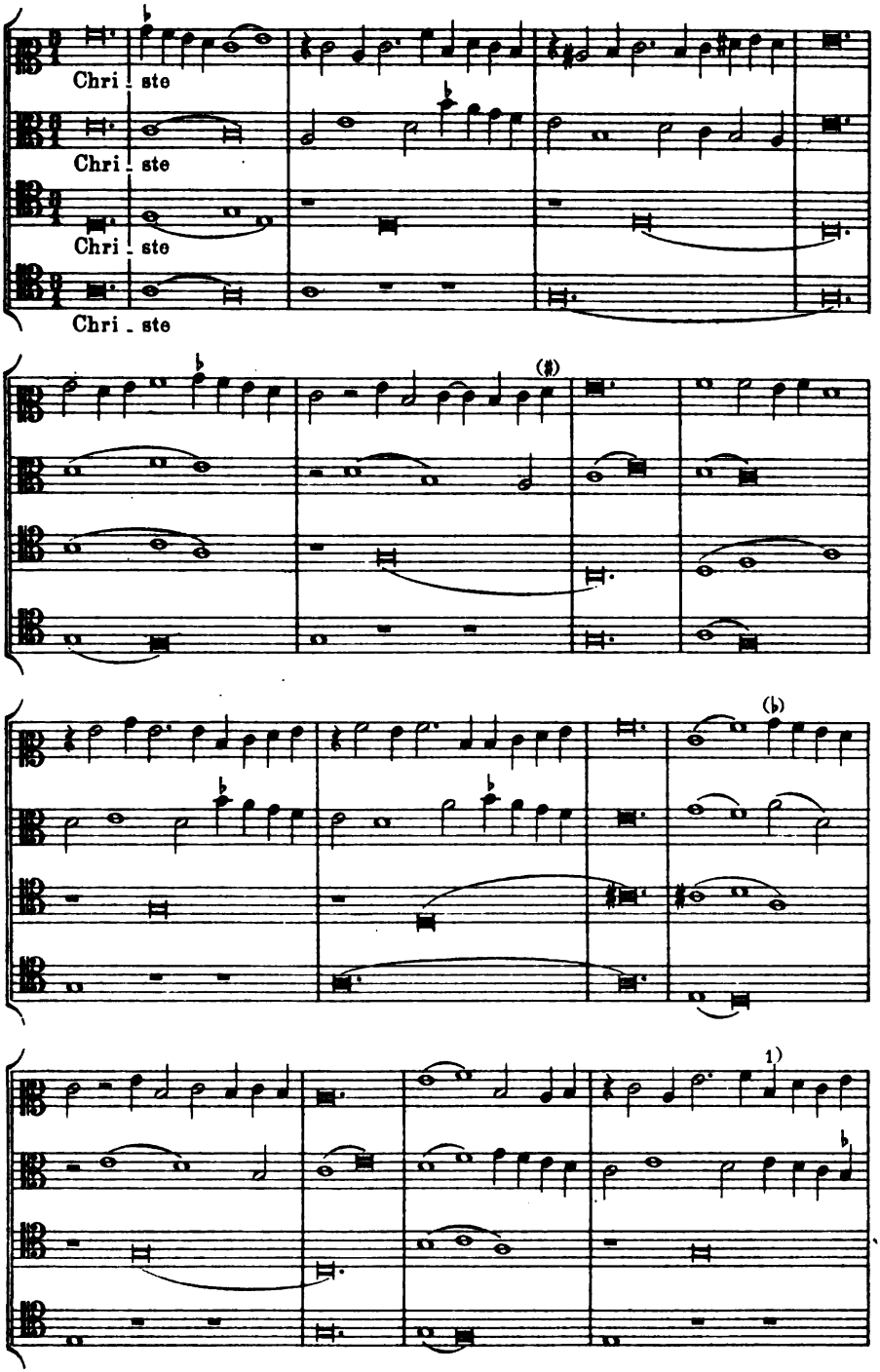

1) Besser *c* zu konjicieren.

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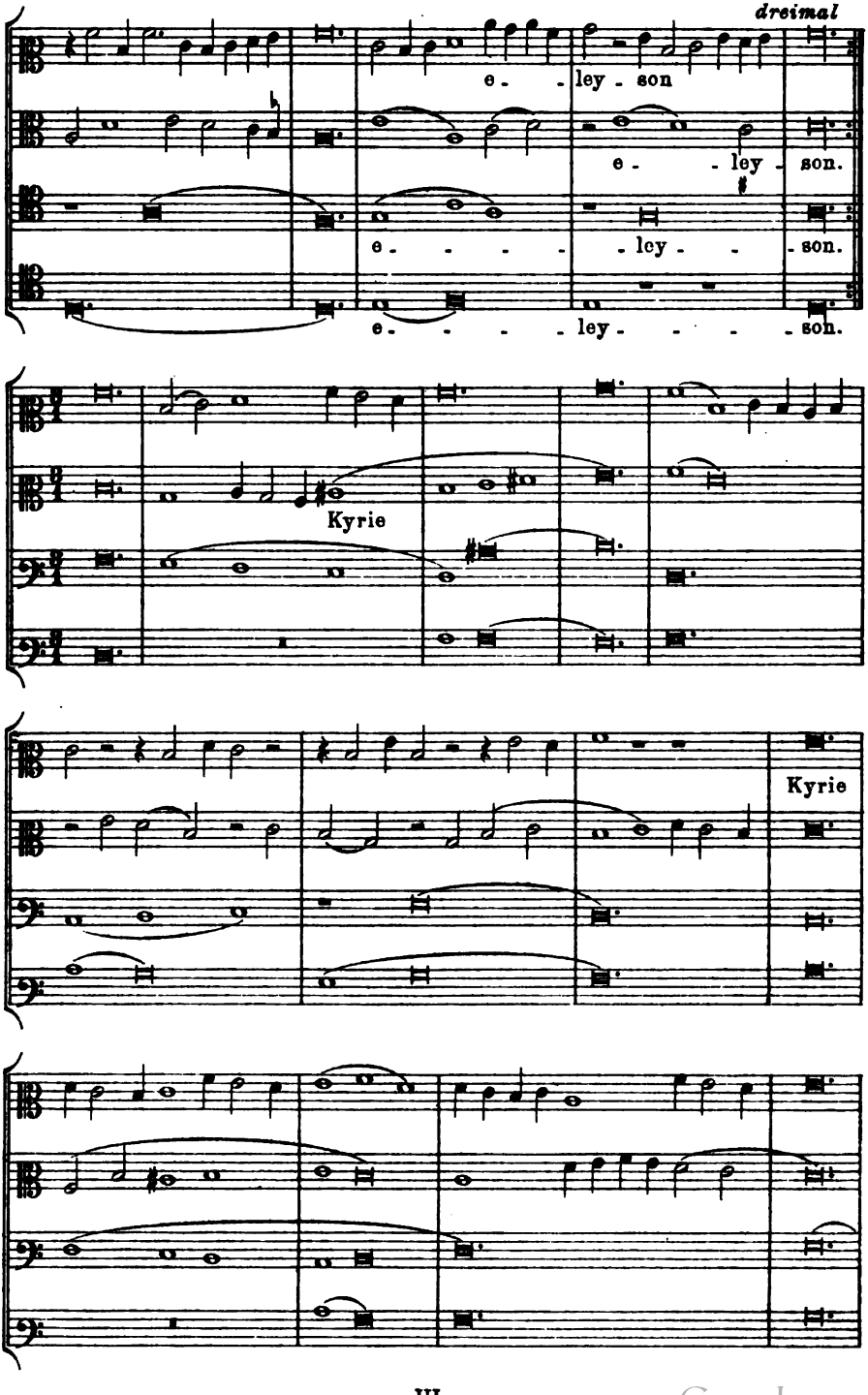

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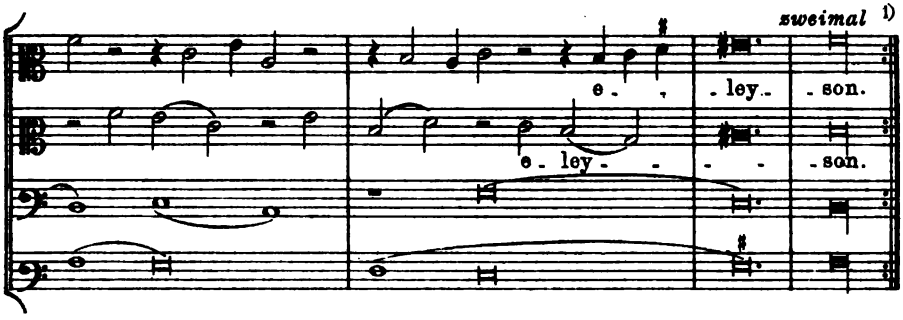
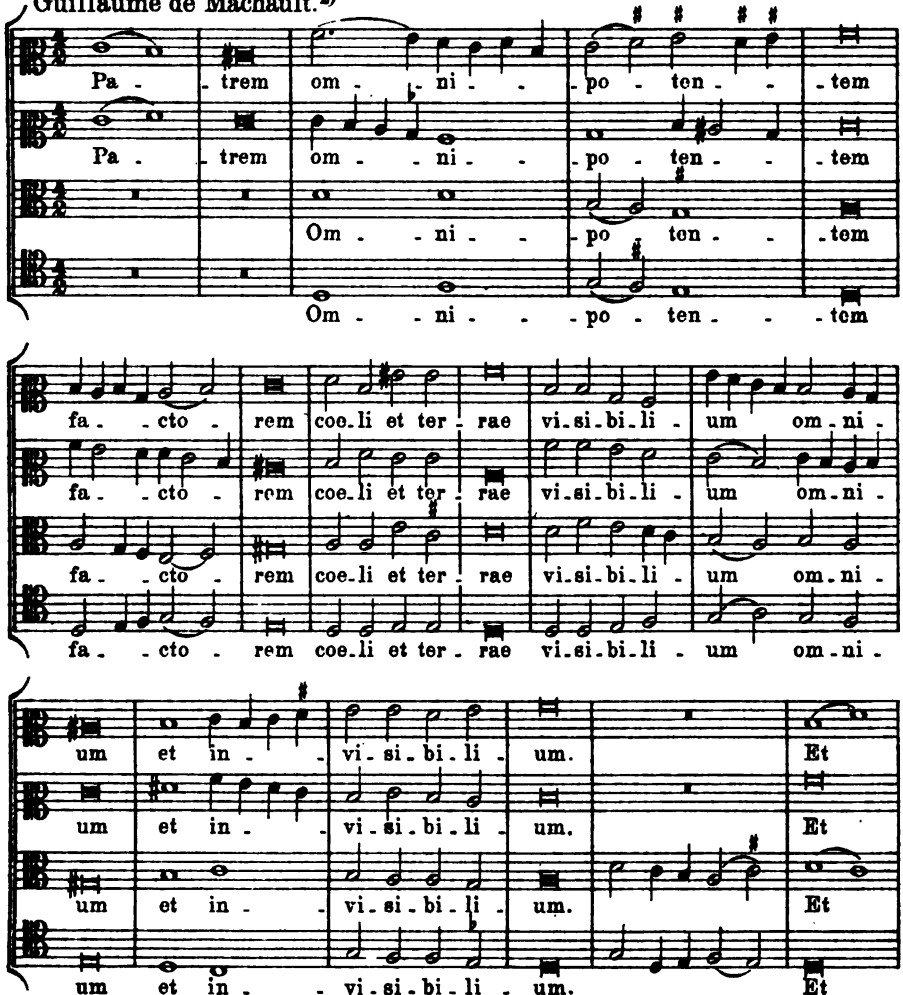


Nr. 18.

Credo aus der Messe von Guillaume de Machault.[2]

Paris, Bibl. Nat. f. fr. 22546.



1) Von dem Abdruck des letzten Kyrie ist wegen mangelhafter Überlieferung Abstand genommen worden.

2) Die Werte sind auf die Hälfte reduciert.

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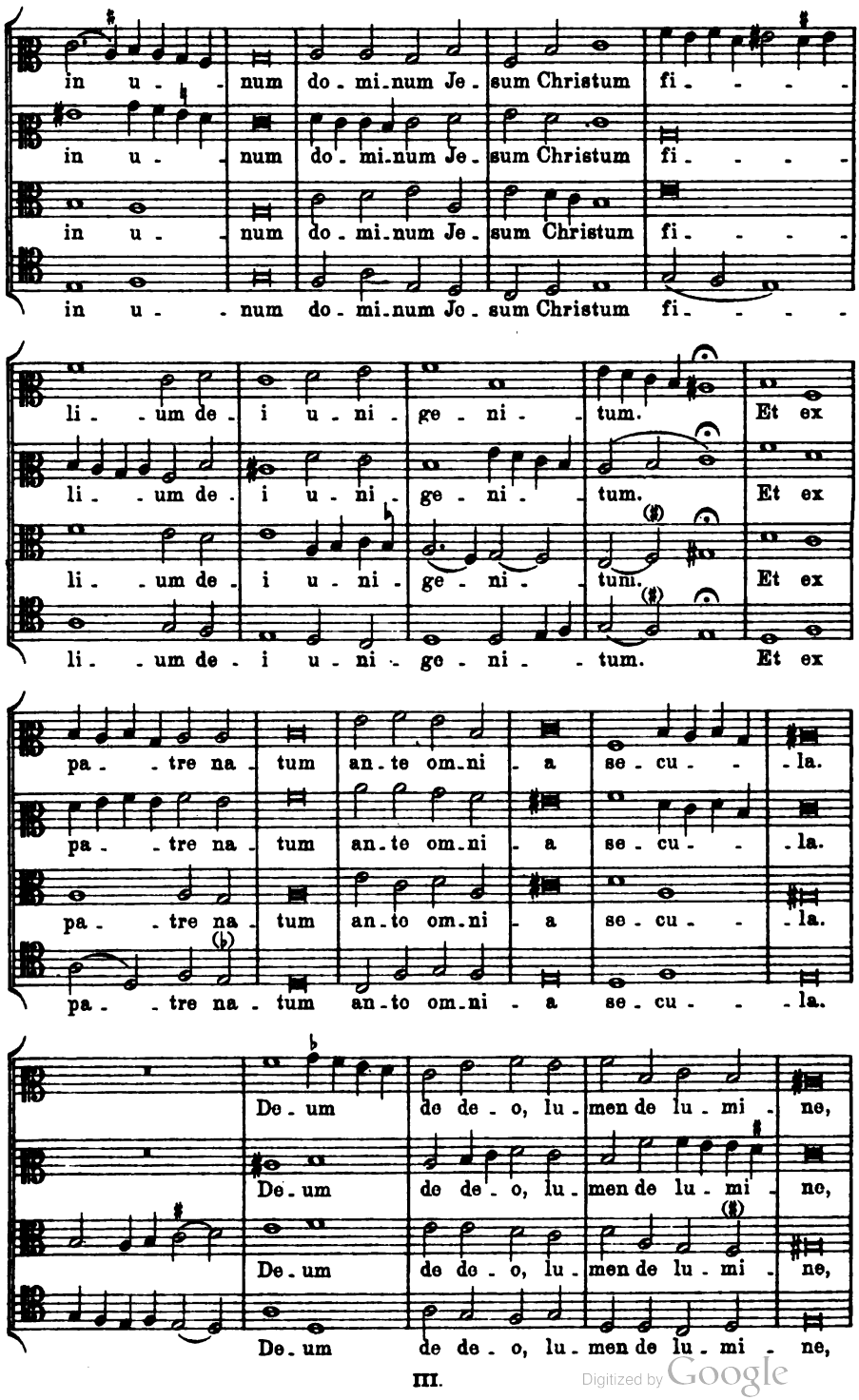

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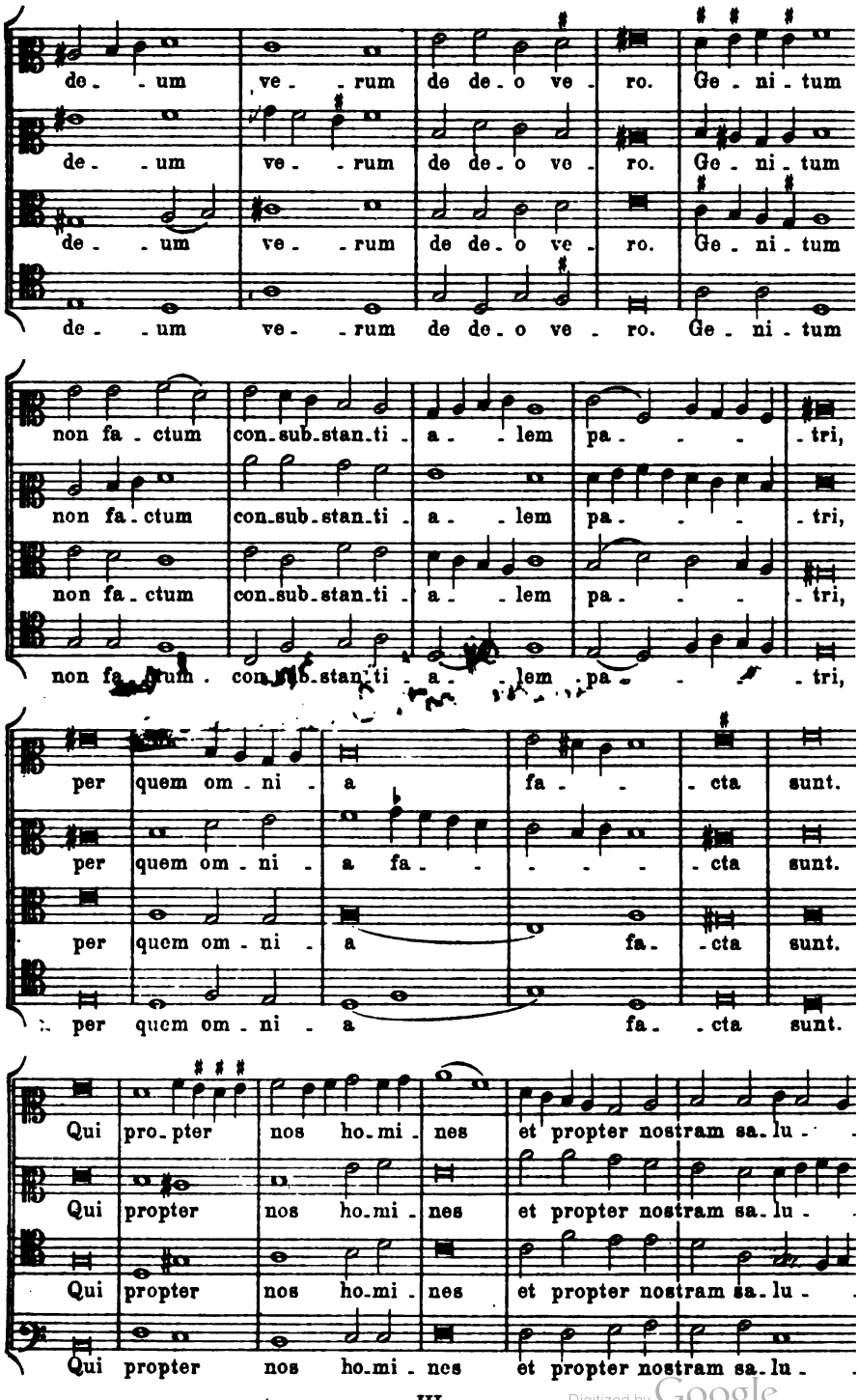

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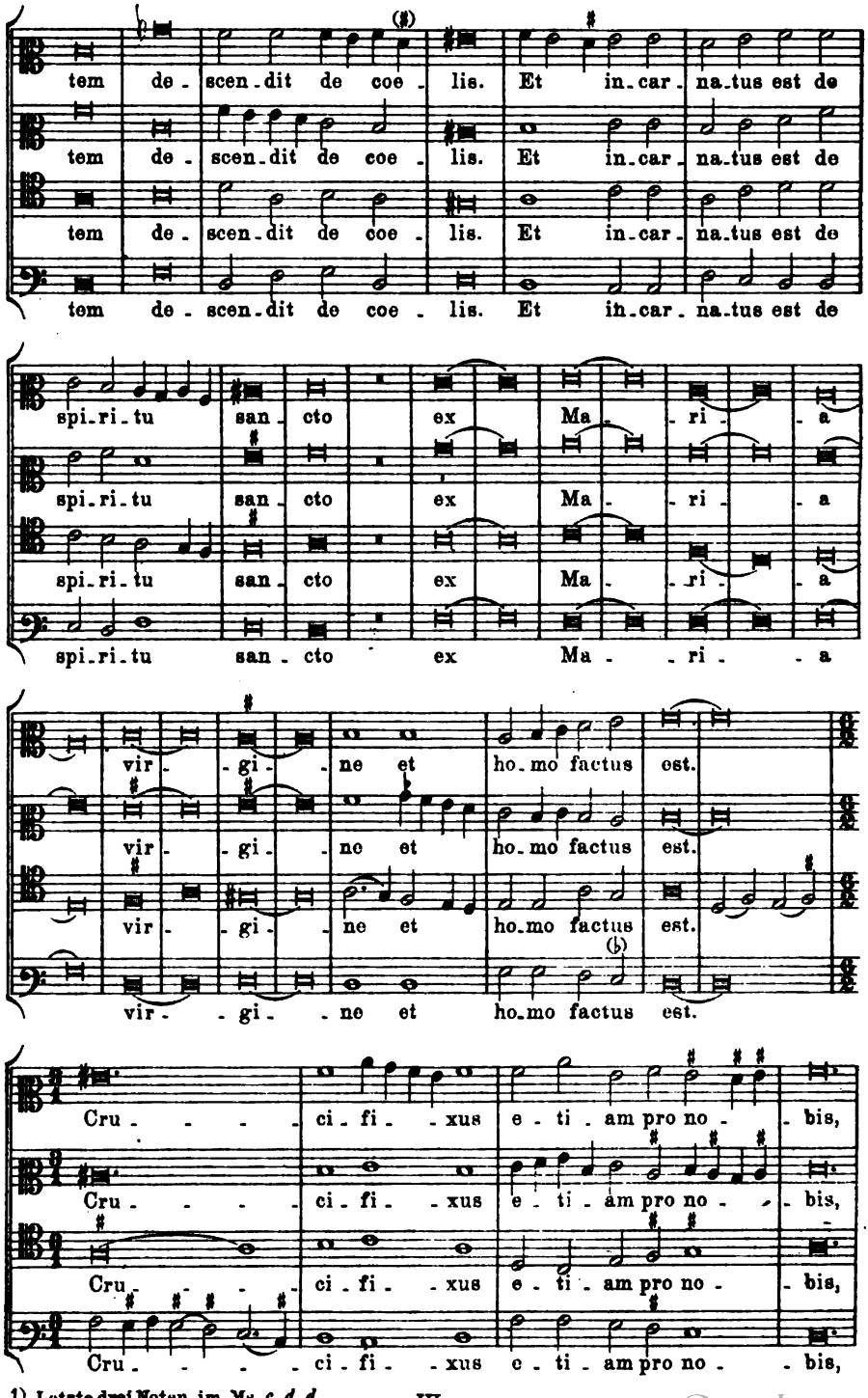

1) Letzte drei Noten im Ms. *c d d.*

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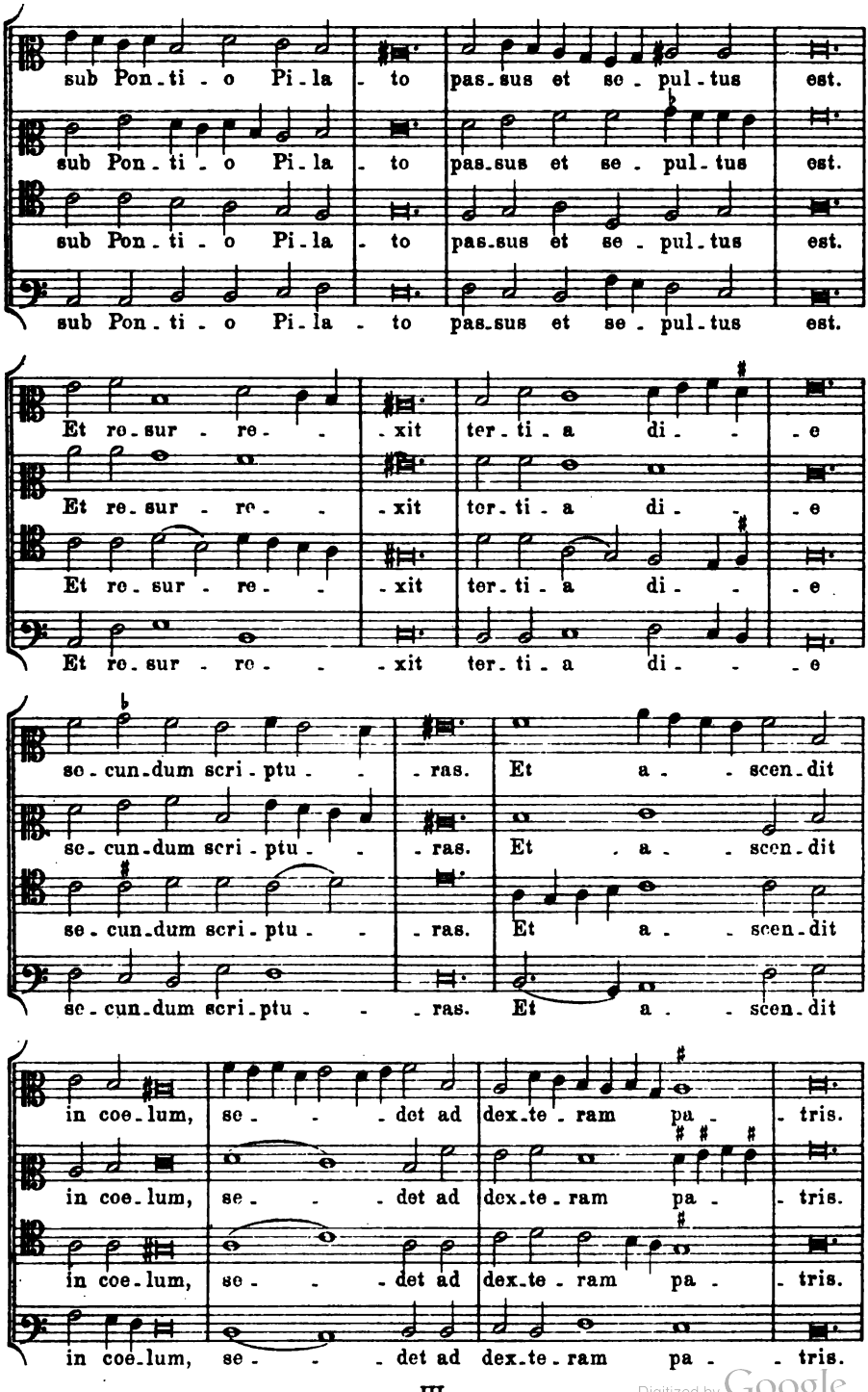

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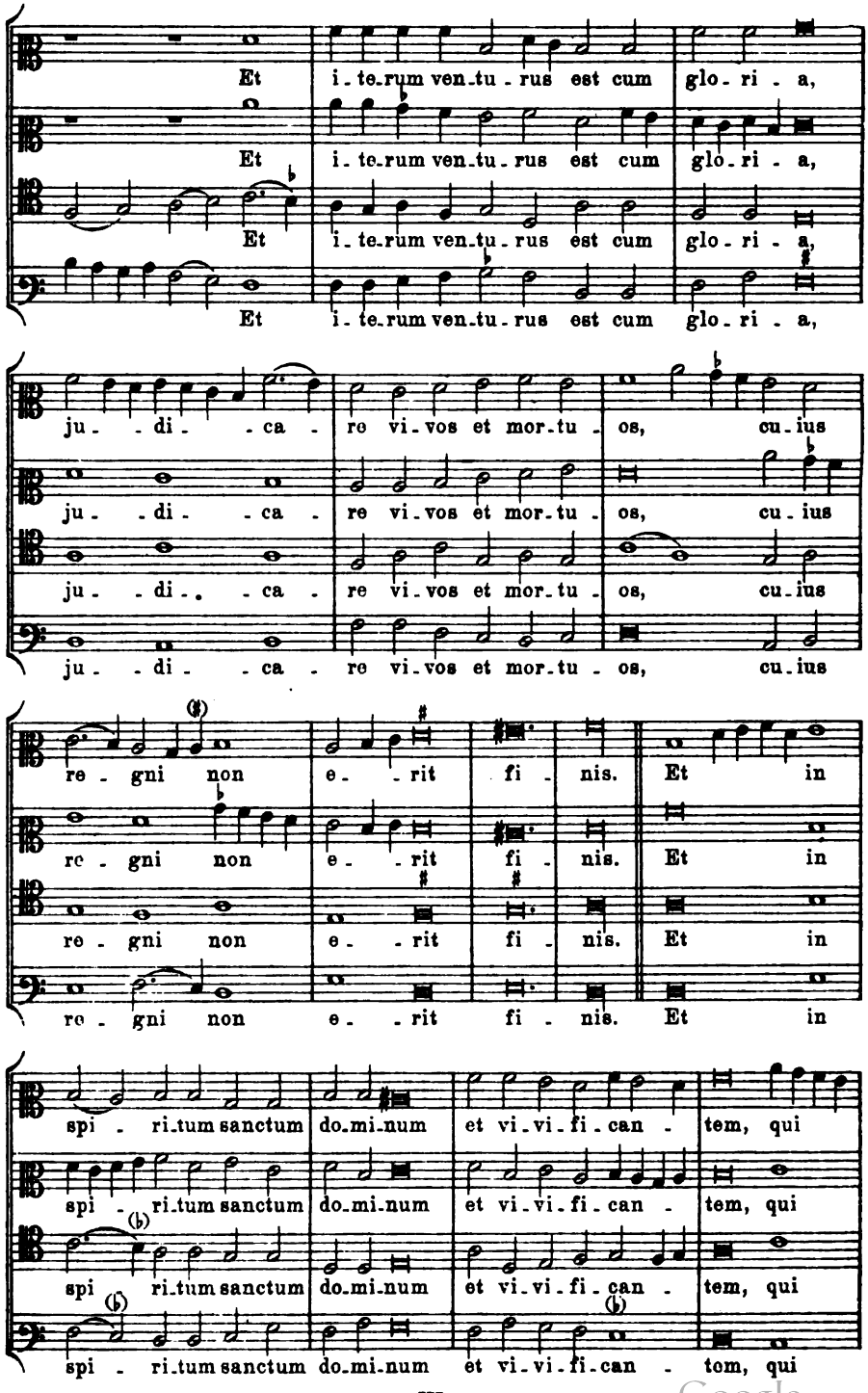

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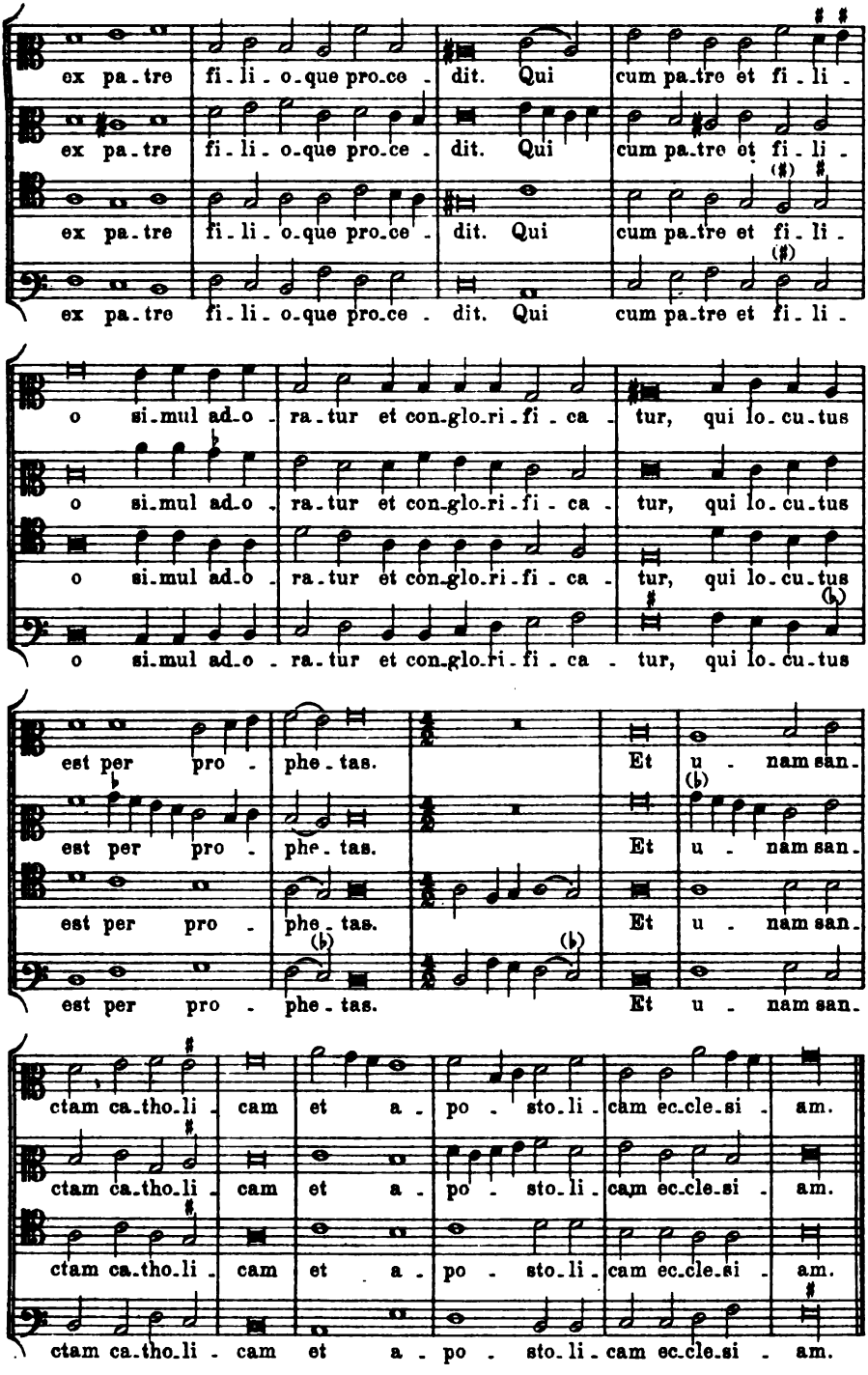

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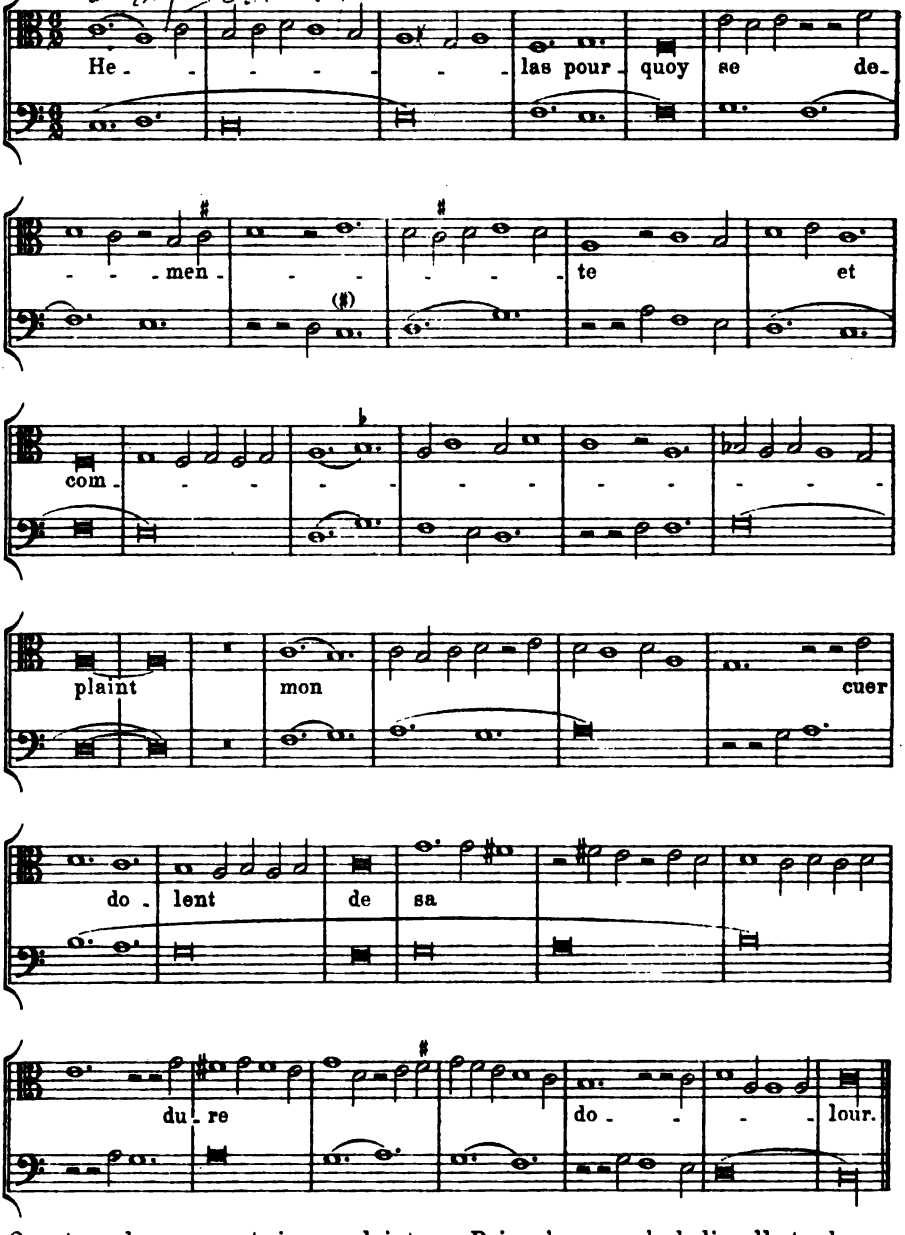
Nr. 19.

Rondeau von Guillaume de Machaut. Paris, Bibl. Nat. f. fr. 22546



Quant ma dame ne puet oir son plaint
Helas pourquoy se demente et complaint
Ne riens aidier ne li puet si se plaint
Puis qu'amours n'a de li nulle tendrour
Helas pourquoy se demente et complaint
Mon cuer dolent de sa dure dolour.

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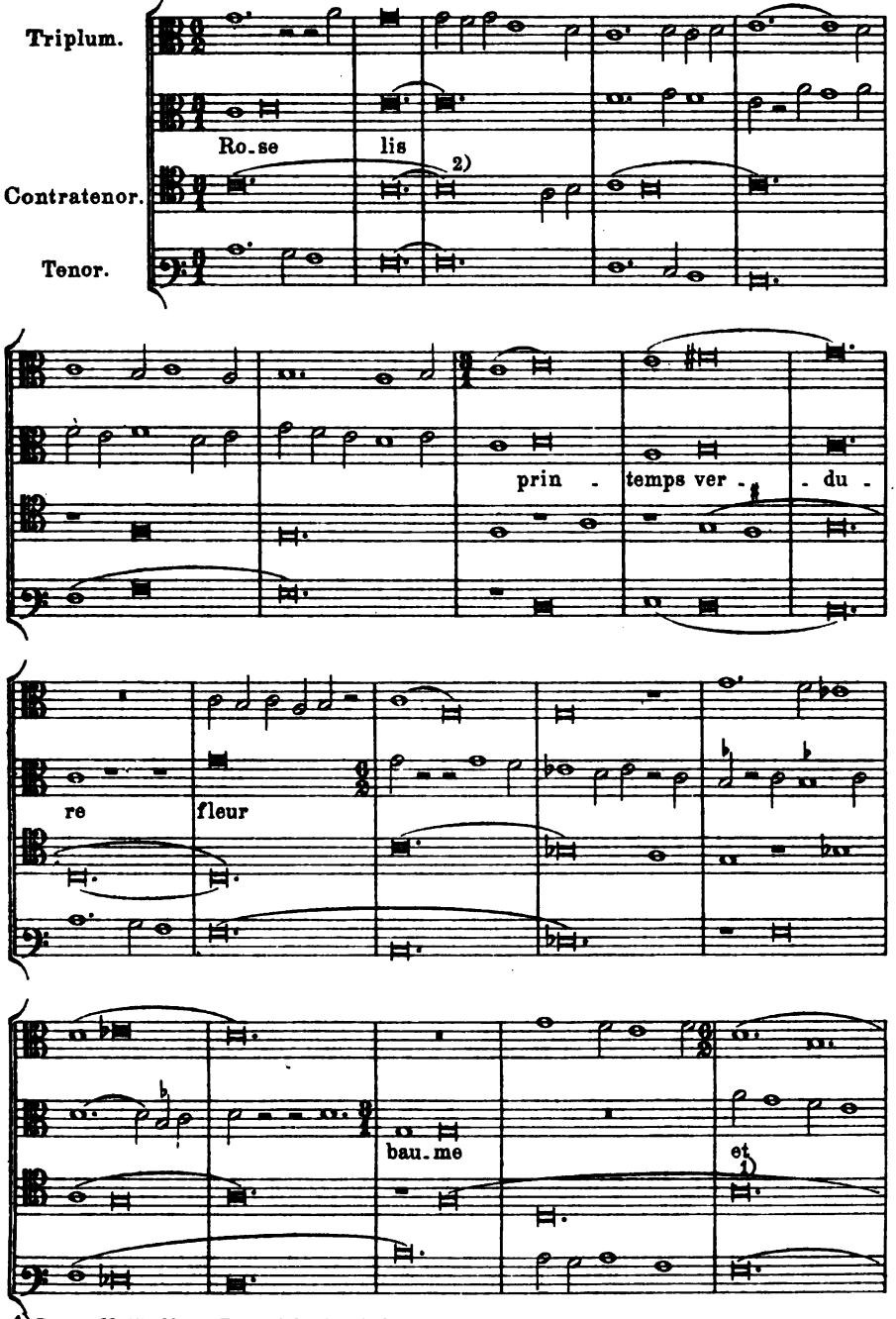
Nr. 20.

Rondeau von Guillaume de Machaut.[1] Paris, Bibl. Nat. f. fr. 22546.



1) Den vollständigen Text siehe im Anhang.
2) Im Ms. als *h* besonders bezeichnet.

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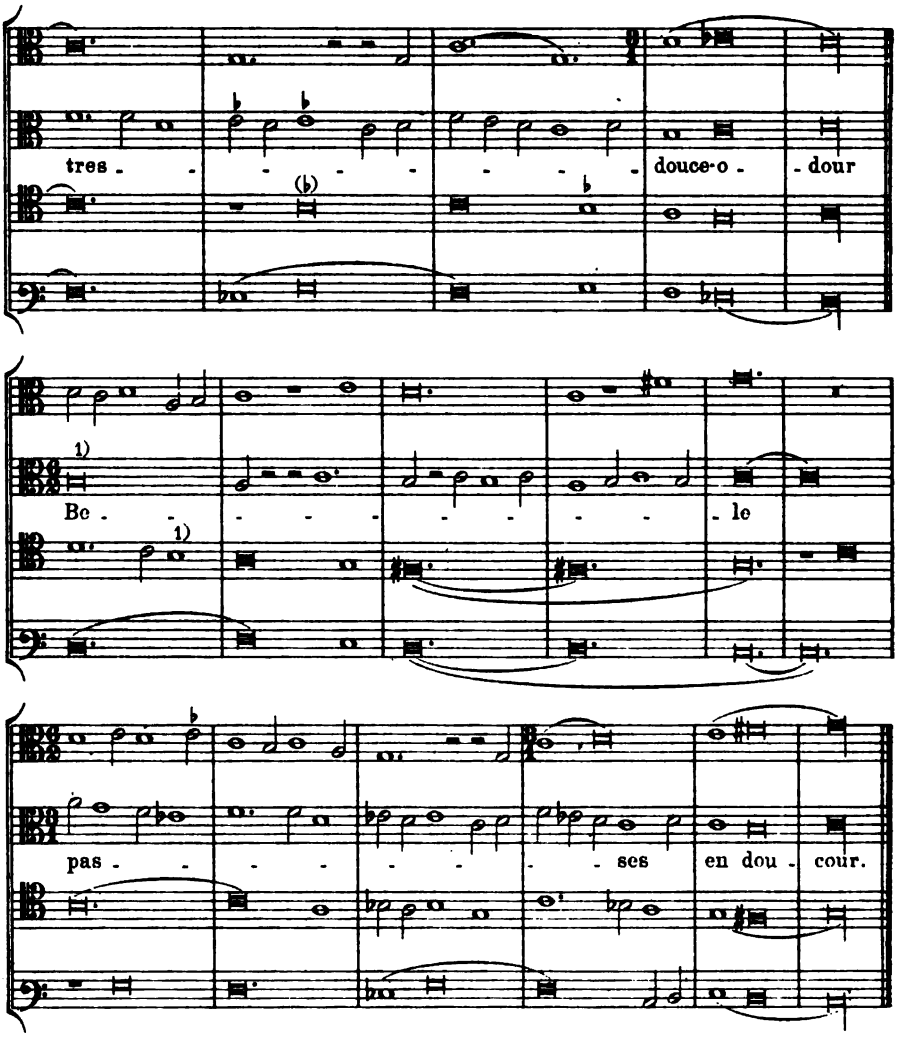
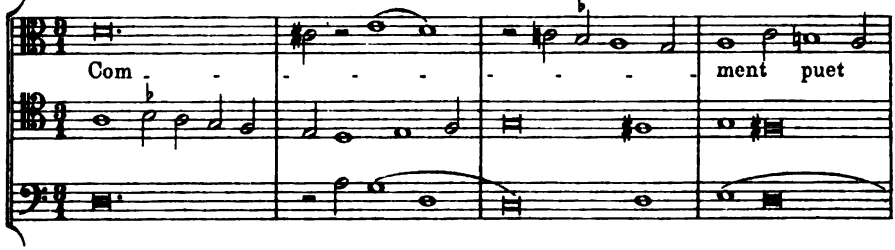


Nr. 21.

Rondeau von Guillaume de Machaut.[2] Paris, Bibl. Nat. f. fr. 22546.



1) Im Ms. als *A* besonders bezeichnet.
2) Den vollständigen Text siehe im Anhang.

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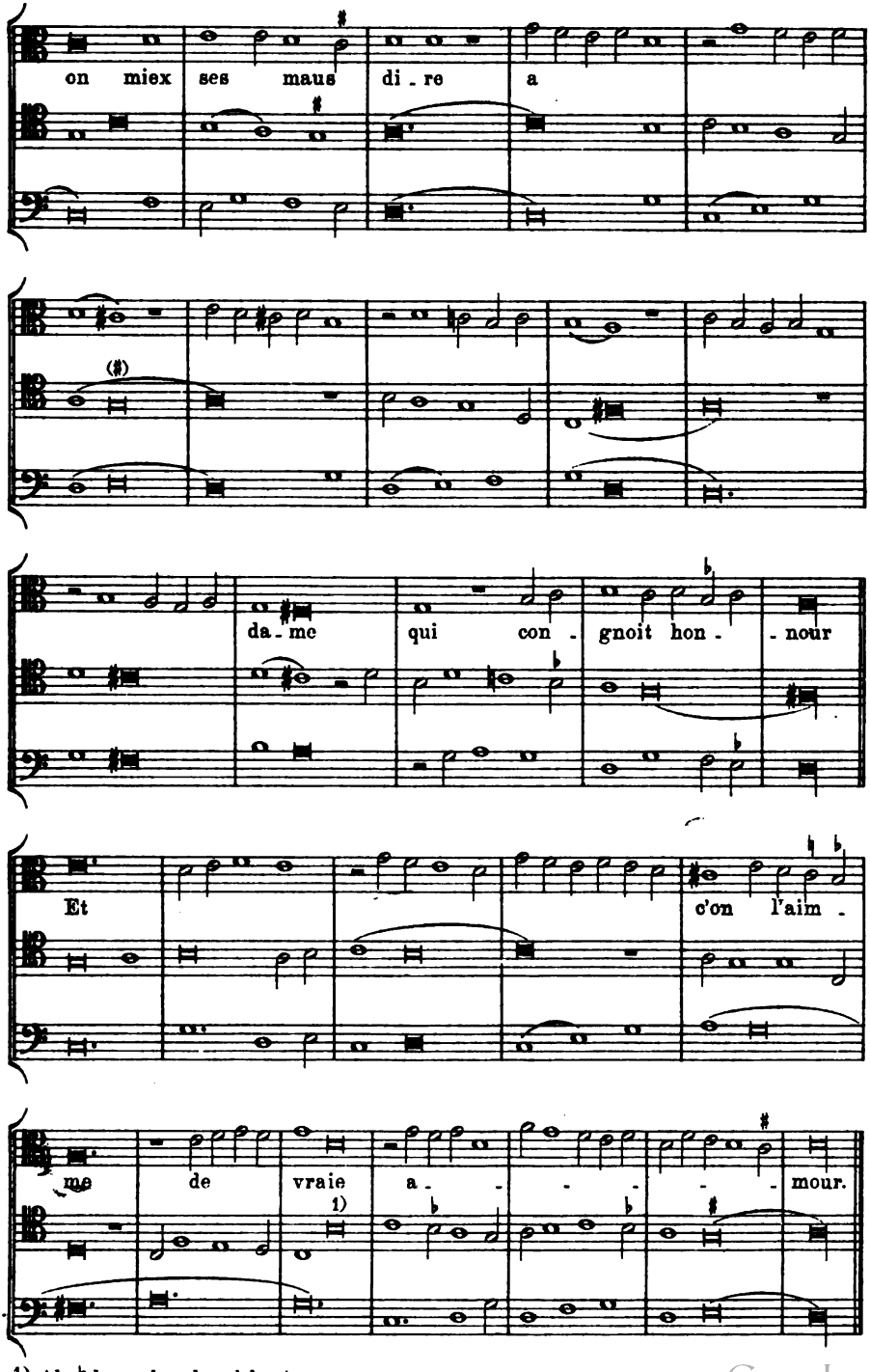

1) Als ♮ besondere bezeichnet.

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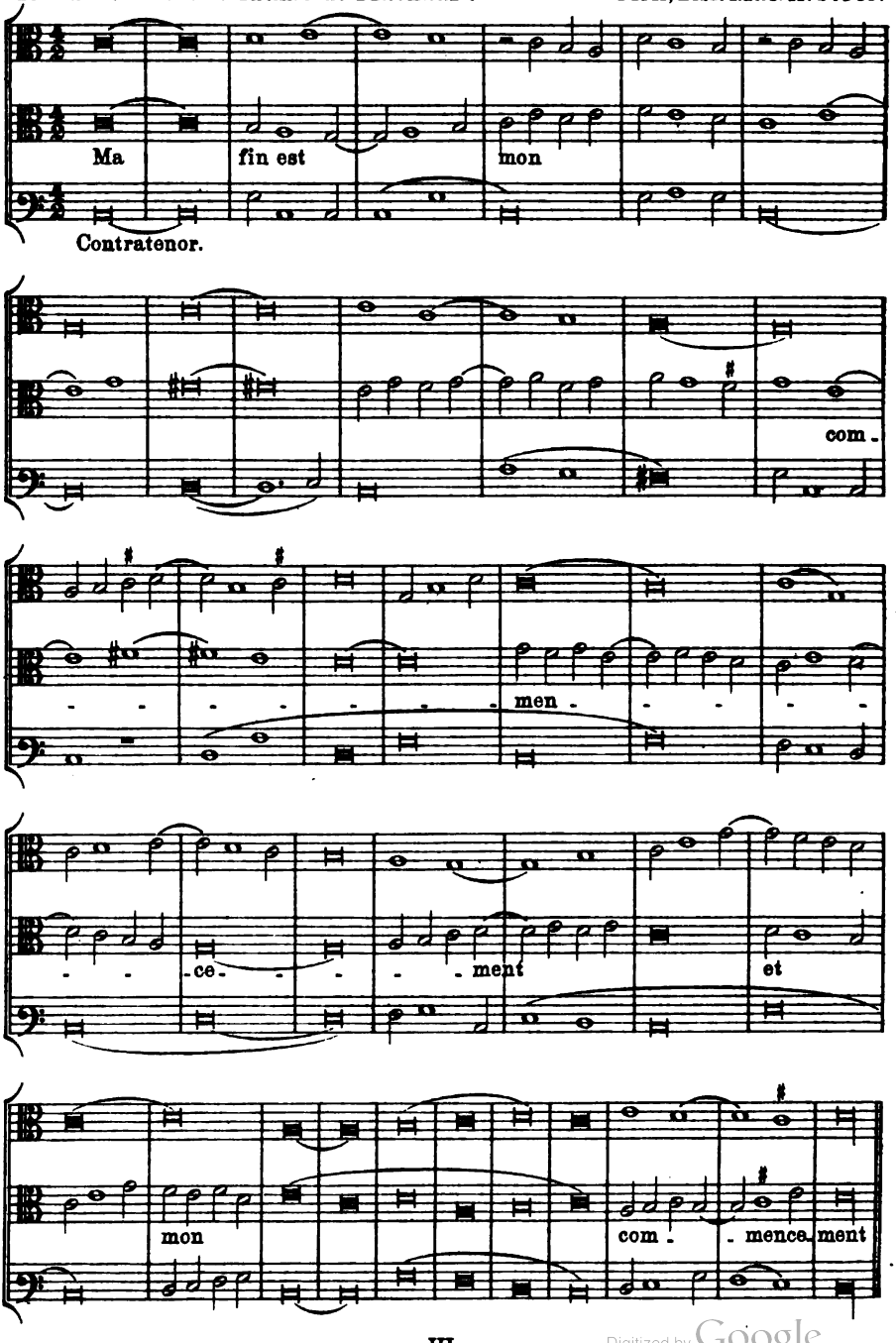
Nr. 22.

Rondeau von Guillaume de Machault. Paris, Bibl. Nat. f. fr. 22546.



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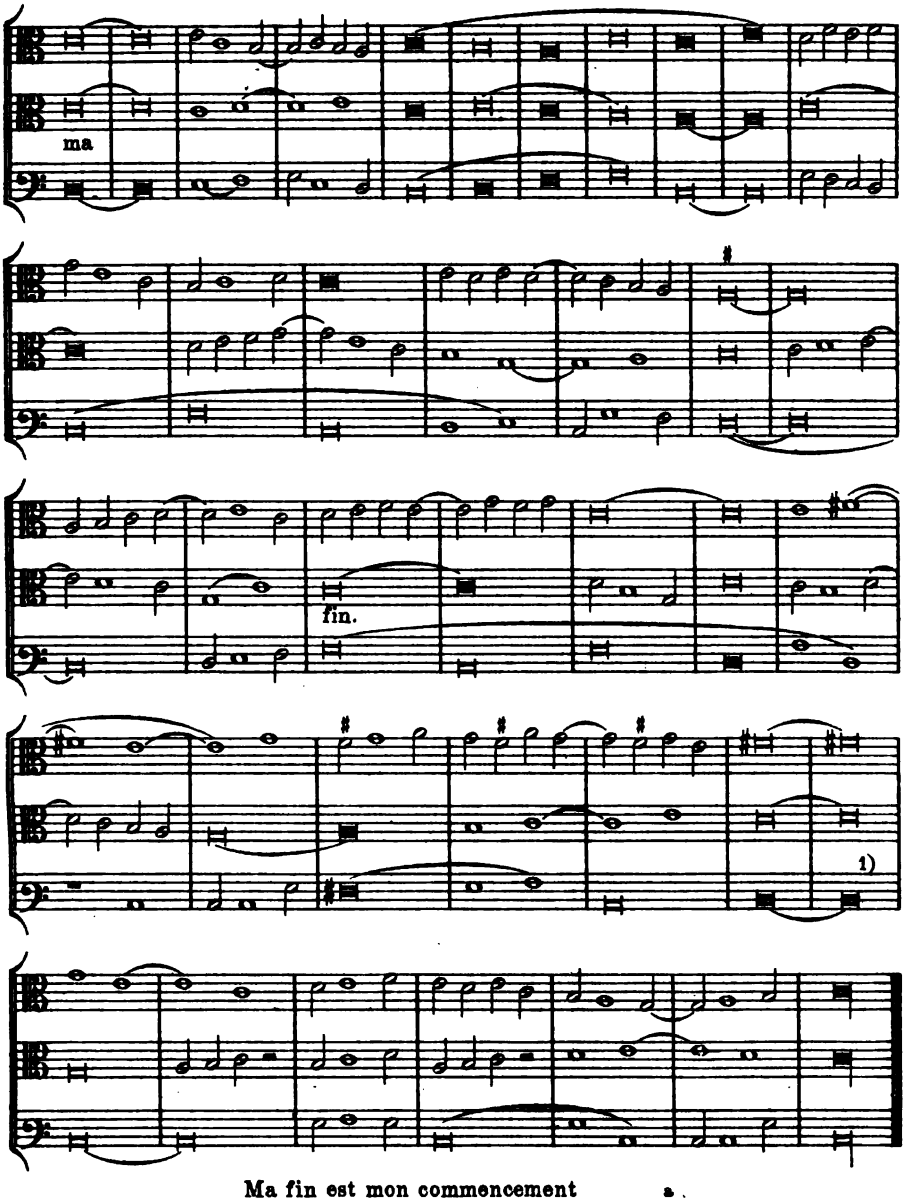

Ma fin est mon commencement	a
Et mon commencement ma fin	b
Et teneure vraiement	a
Ma fin est mon commencement.	a
Mes tiers chans trois fois seulement	a
Se retrograde et einsi fin	b
Ma fin est mon commencement	a
Et mon commencement ma fin.	b

1) Der Plica-Ton *e* ist nicht berücksichtigt worden. Bei strenger Umkehrung der Reihe müßte er vor *d* erklingen.

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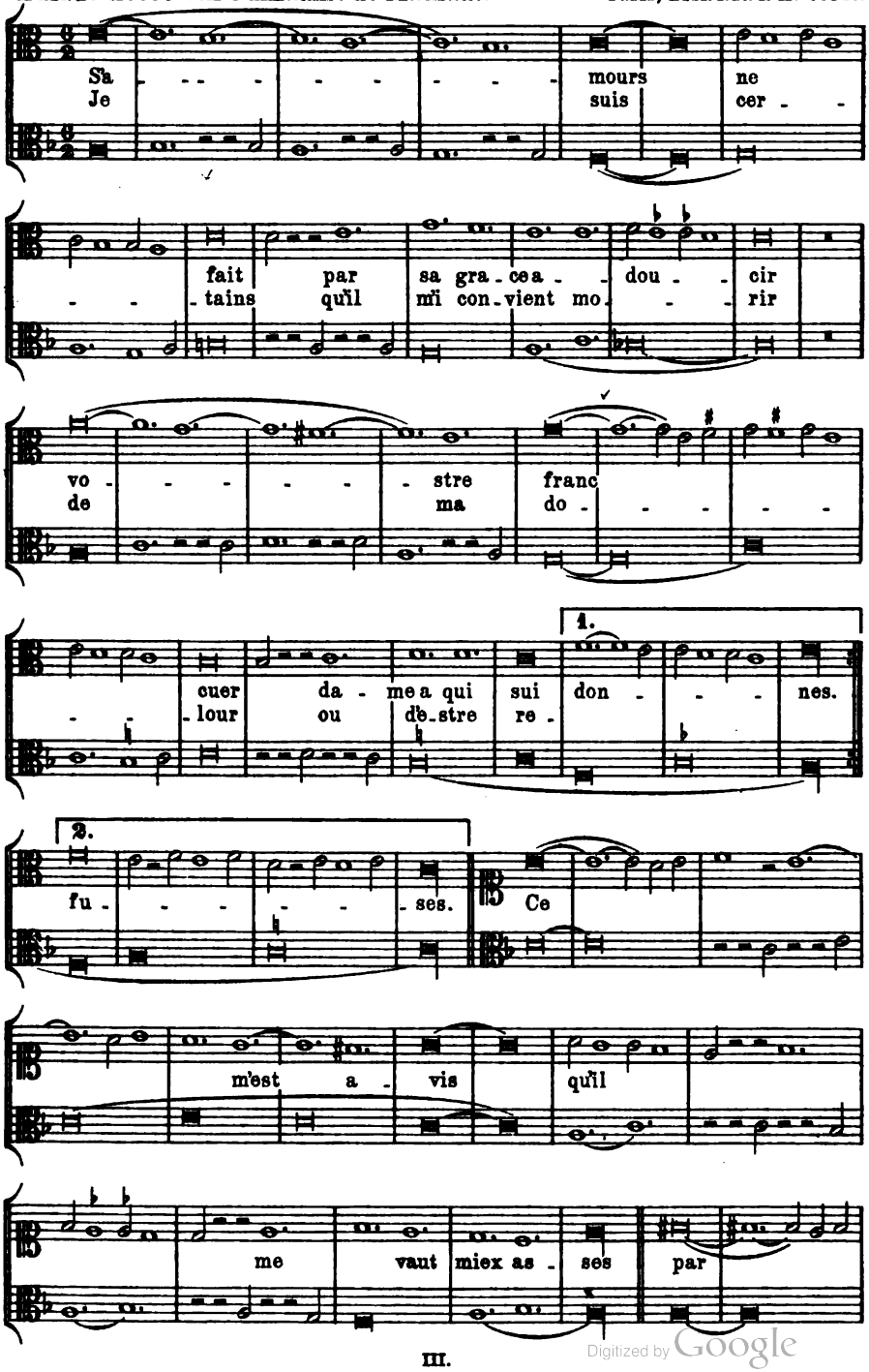
Nr. 23.

Balade notée von Guillaume de Machaut. Paris, Bibl. Nat. f. fr. 22546.



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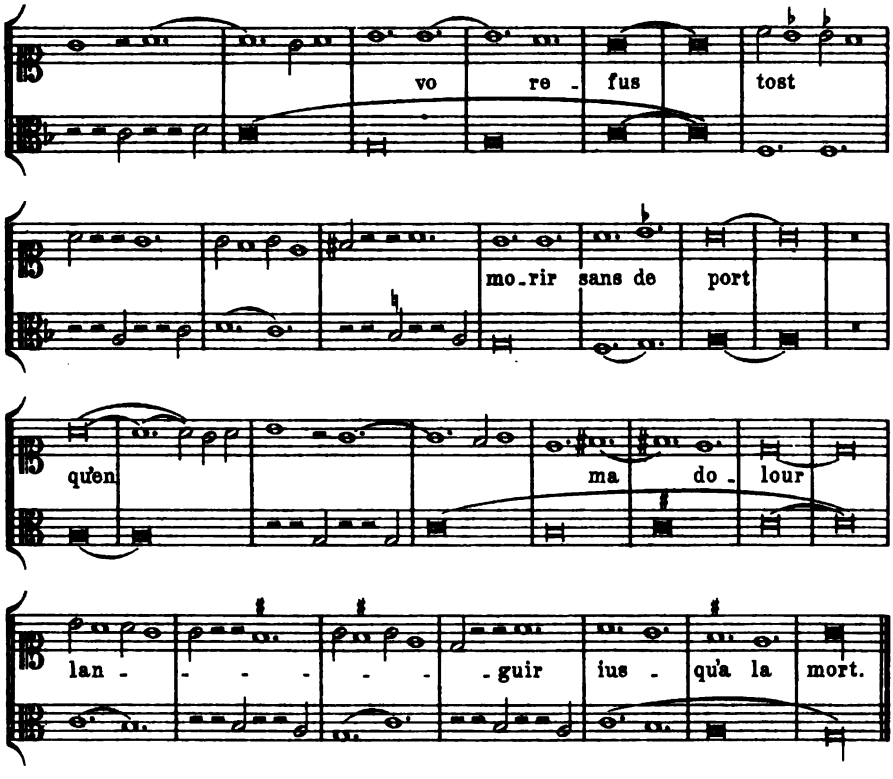
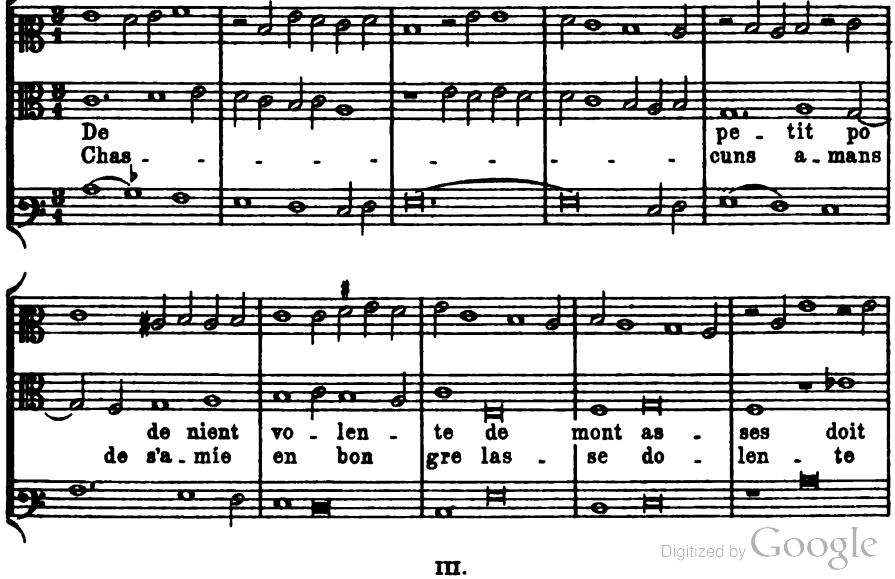


Nr. 24.

Balade notée von Guillaume de Machaut. Paris, Bibl. Nat. f. fr. 22546.



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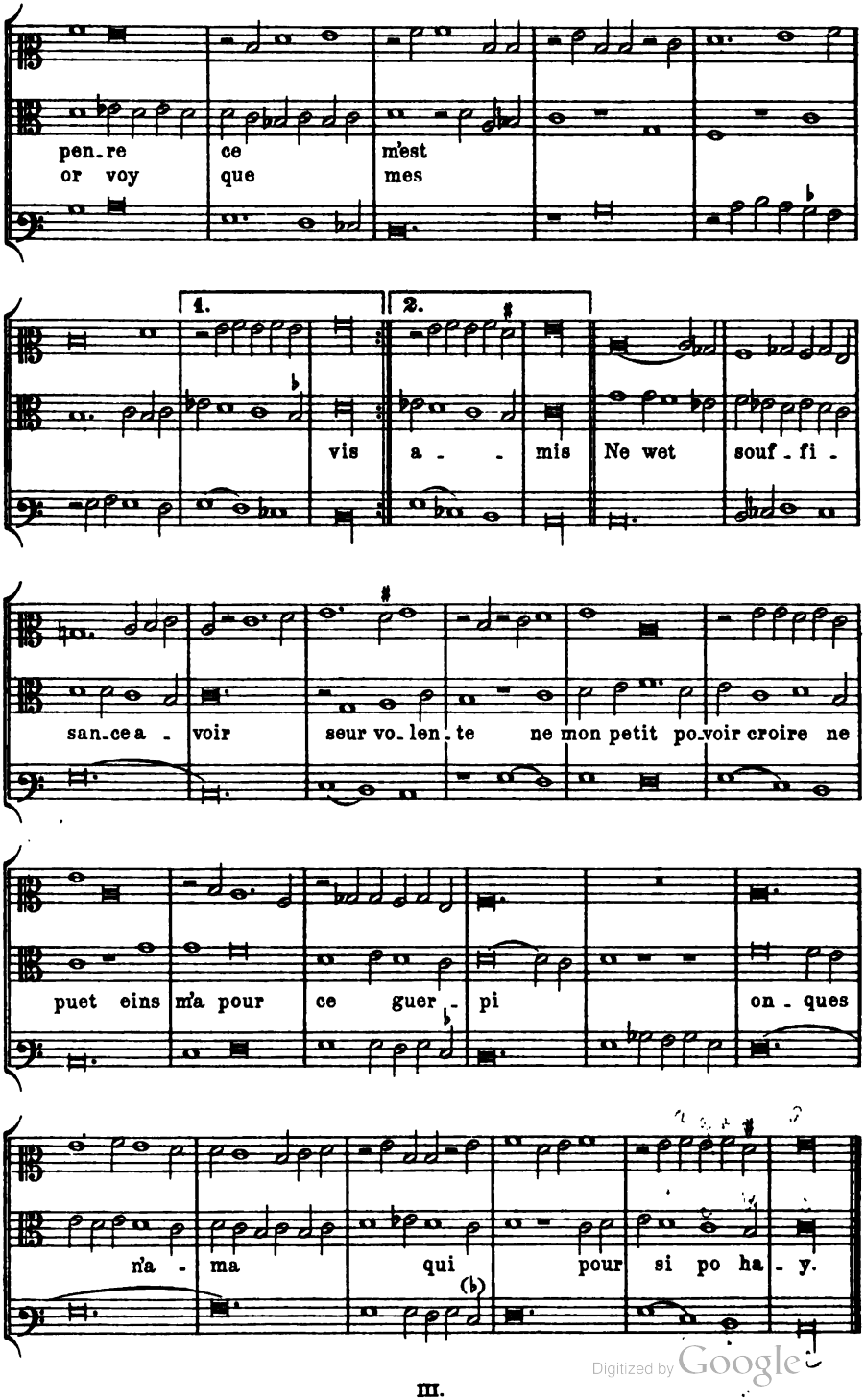

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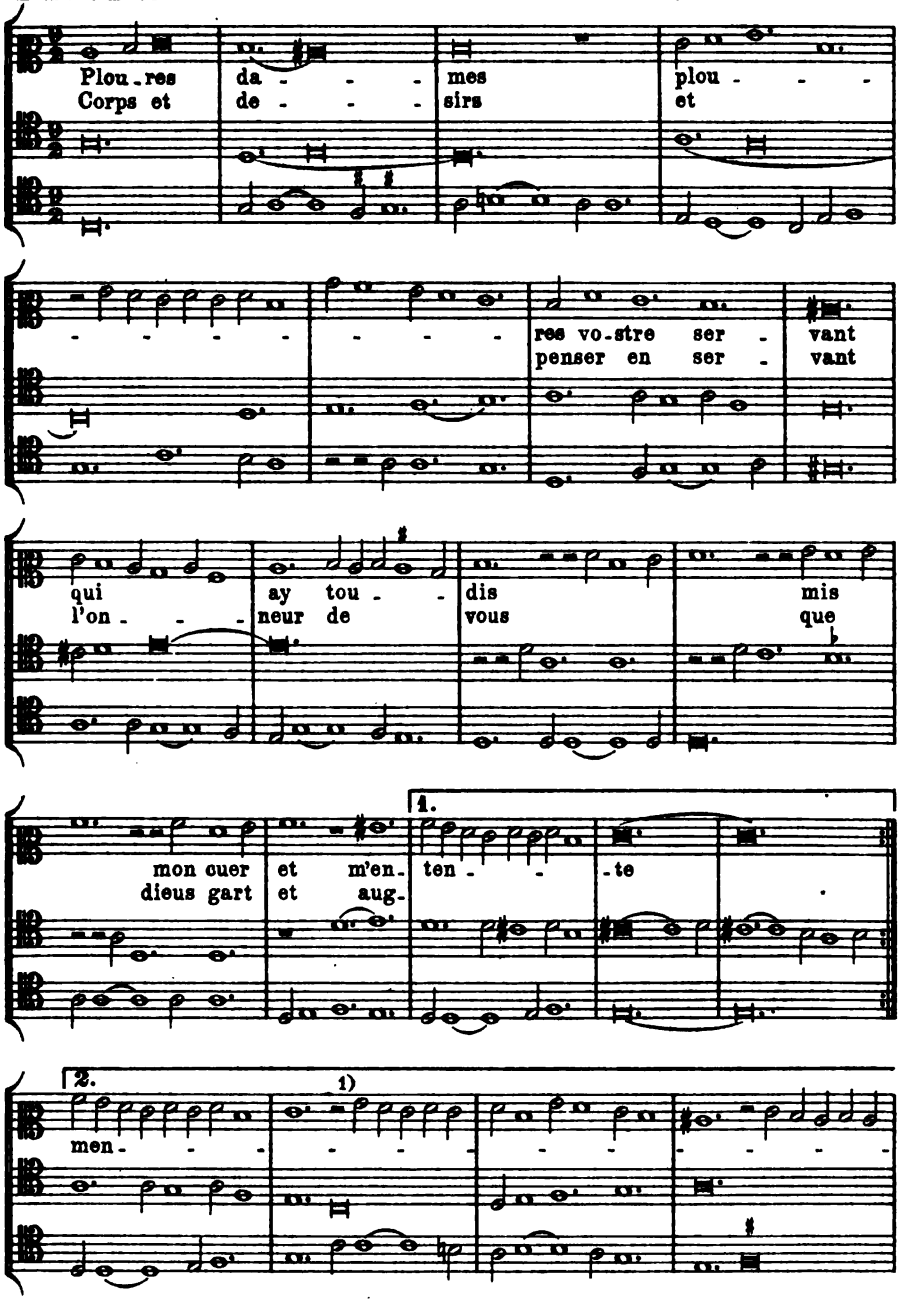
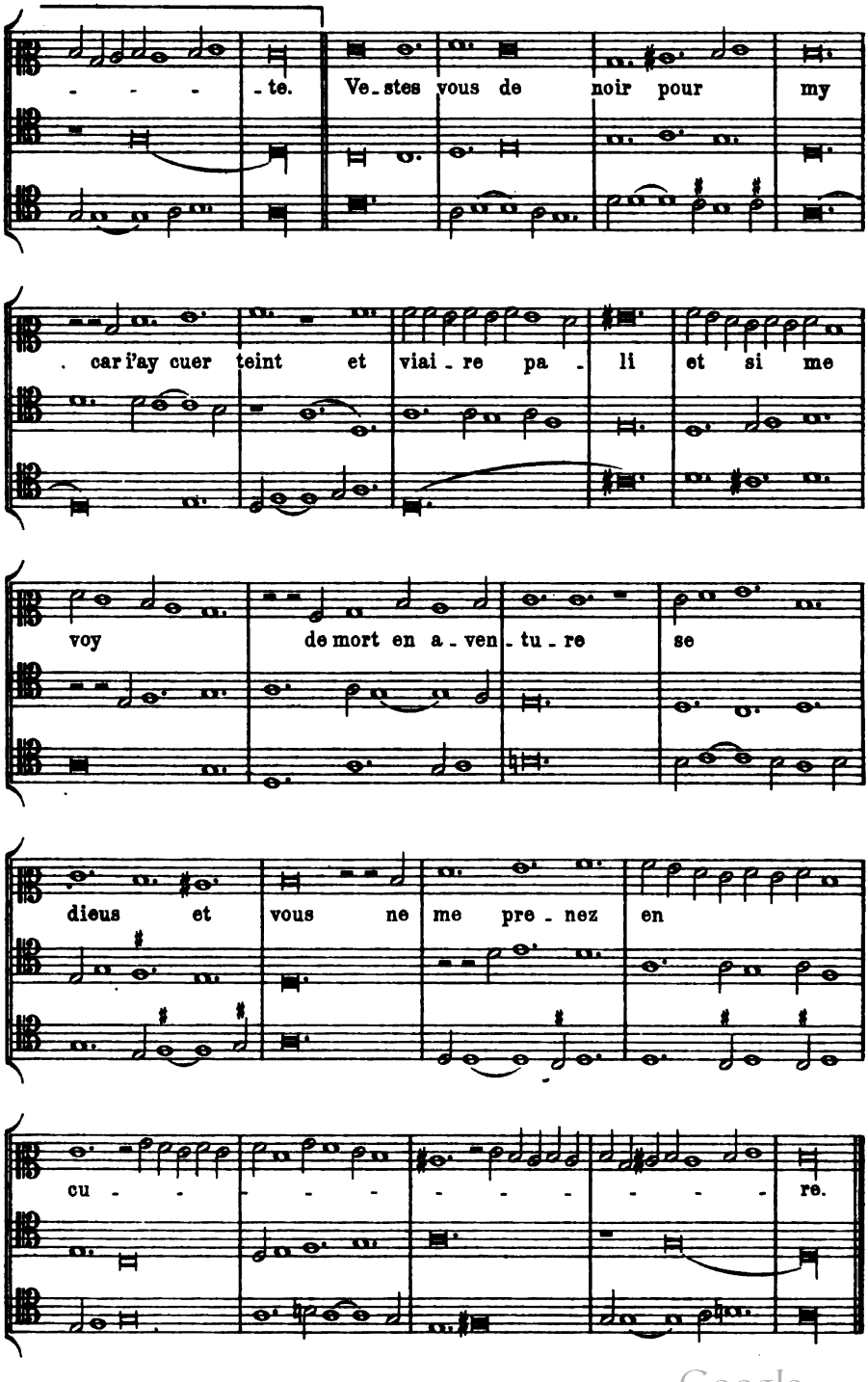
Nr. 25

Balade notée von Guillaume de Machaut. Paris, Bibl. Nat. f. fr. 22546.



1) Wenn man die Pause als Schreibfehler annehmen wollte, würde die erste Note des folgenden Taktes in den vorhergehenden herübergenommen werden müssen und die vierte Note *f* den Wert dreier Minimä erhalten. Dadurch wären die krassen Dissonanzen vermieden.

Digitized by Google

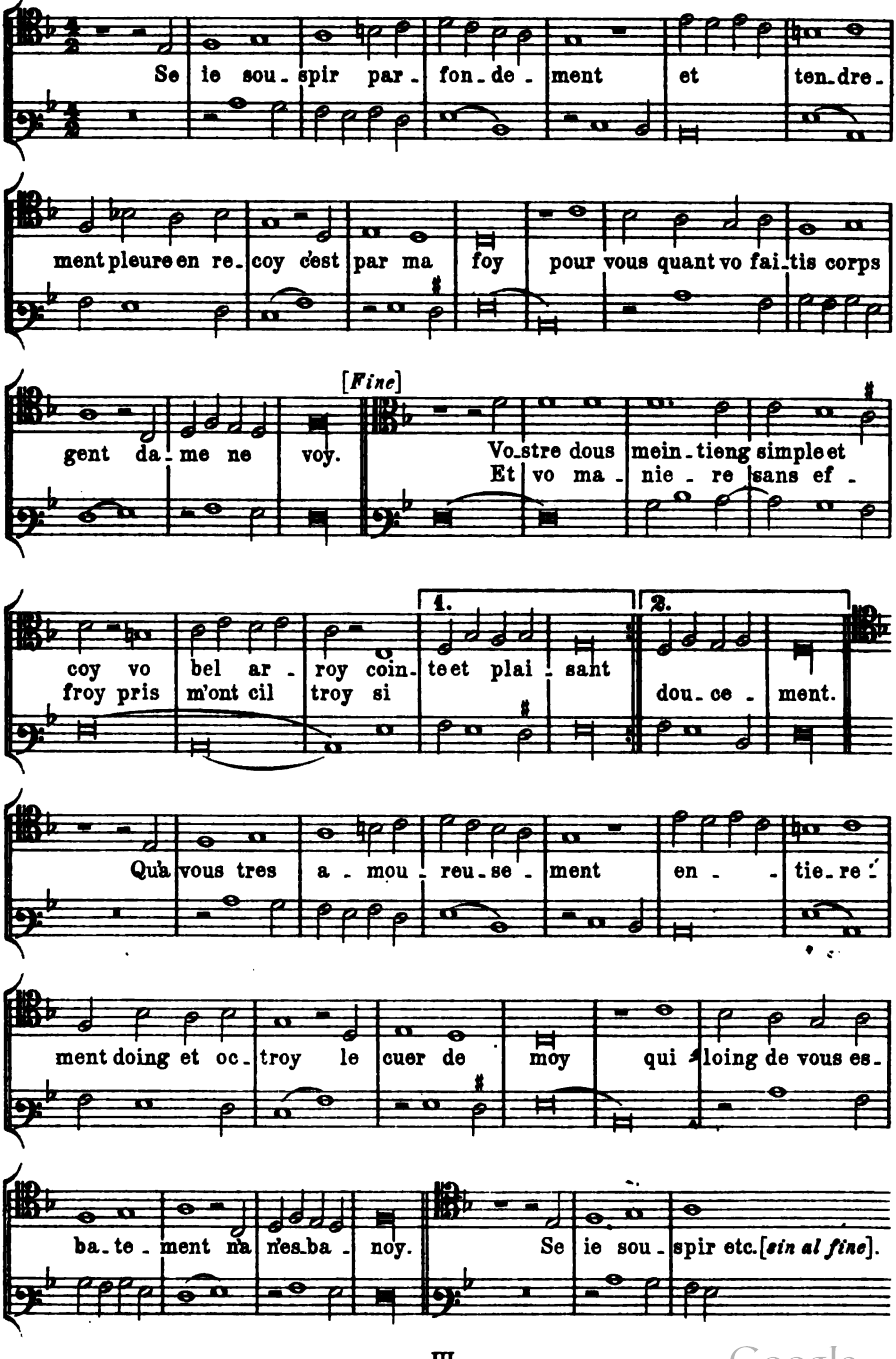


Digitized by Google

Nr. 26.

Chanson baladee von
Guillaume de Machaut.

Paris, Bibl. Nat. f. fr. 22546.



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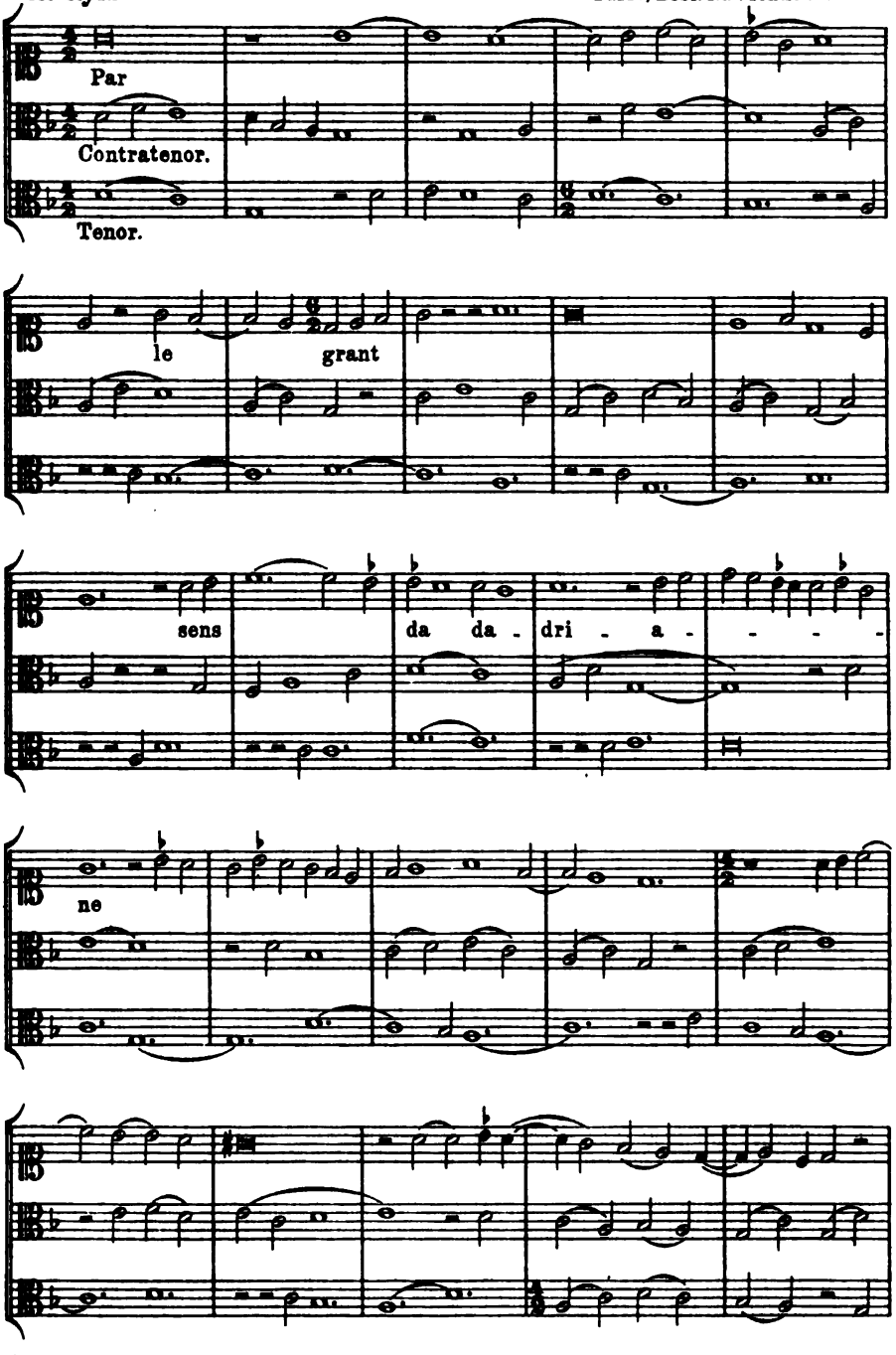
Nr. 27.

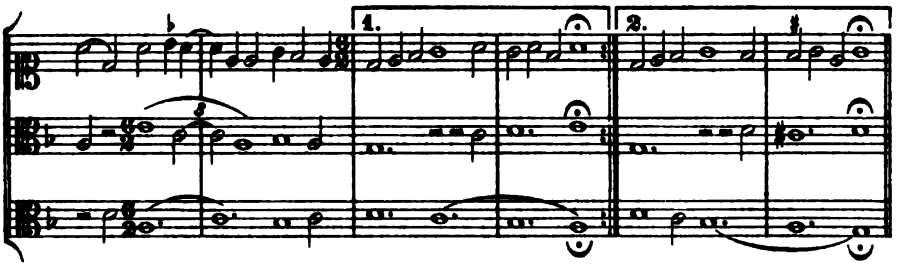
Anonym.[1]

Paris, Bibl. Nat. fonds ital. 568.

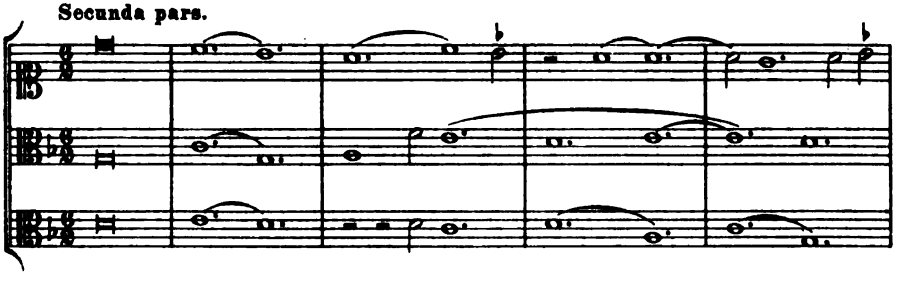


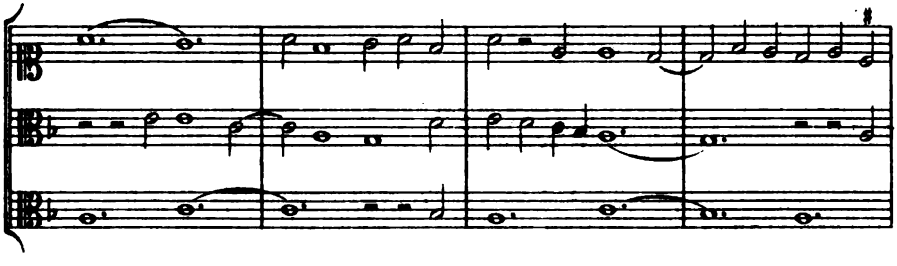
1) Den vollständigen Text siehe im Anhang. III.

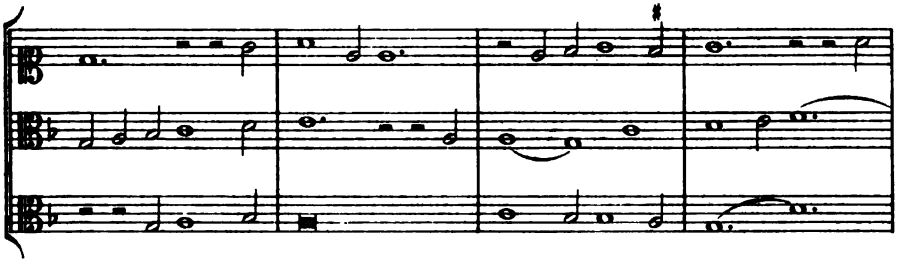
Digitized by Google

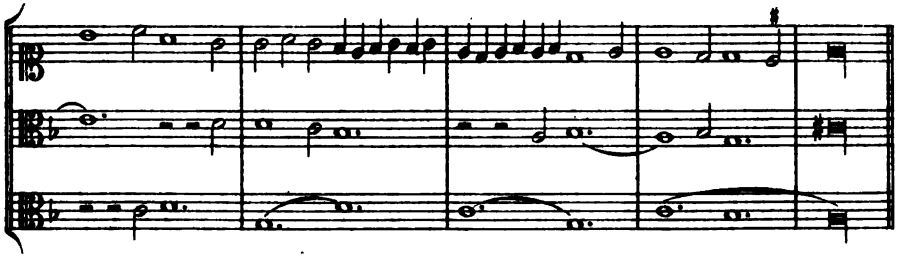


Secunda pars.









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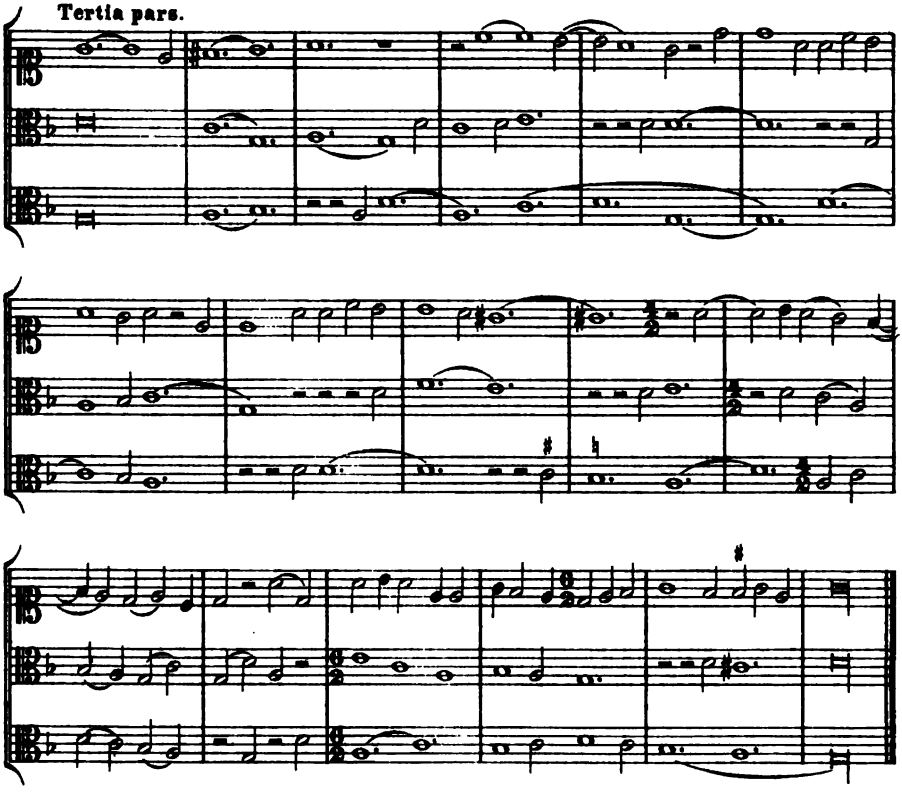
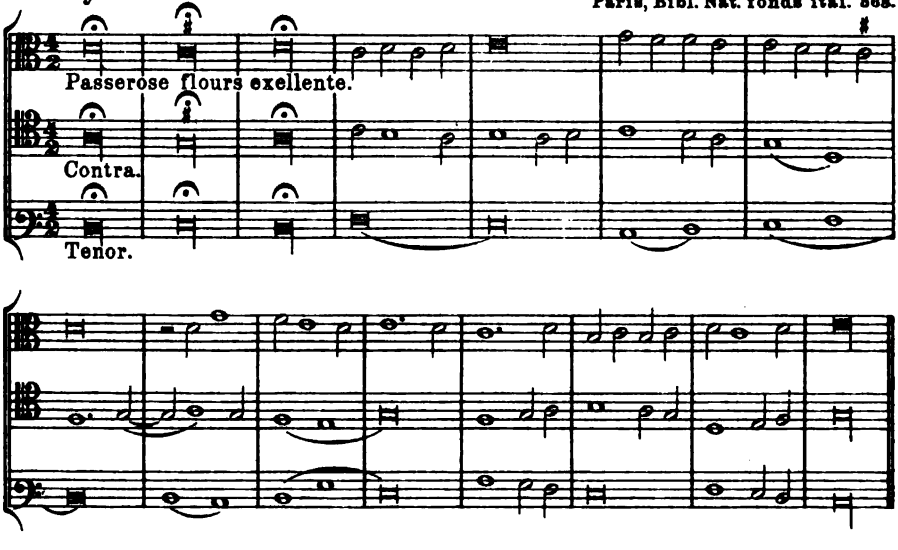


Nr. 28.

Anonym.

Paris, Bibl. Nat. fonds ital. 568.



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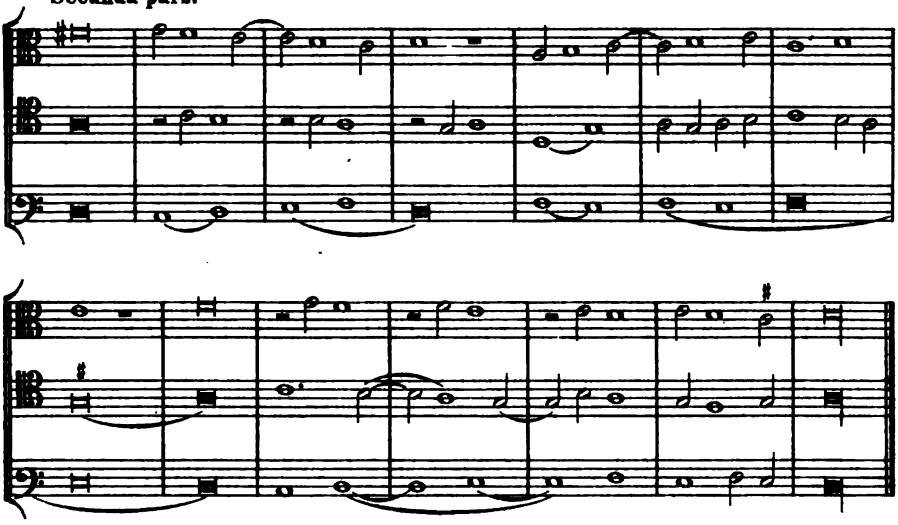
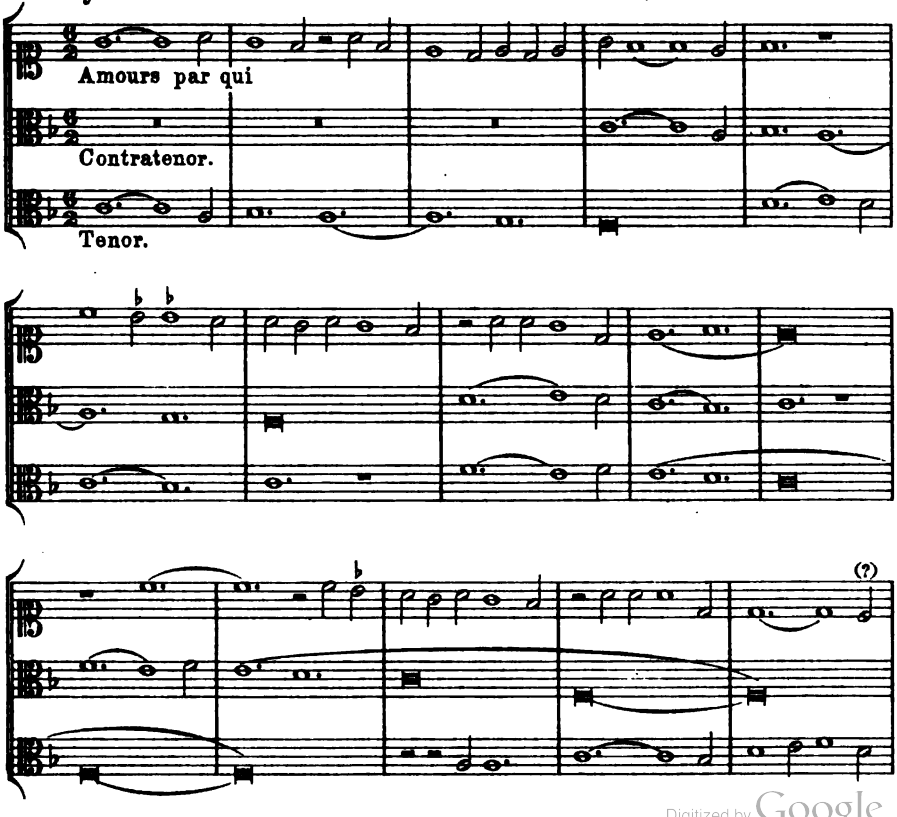
Secunda pars.



Nr. 29.

Anonym.

Paris, Bibl. Nat. fonds ital. 568.



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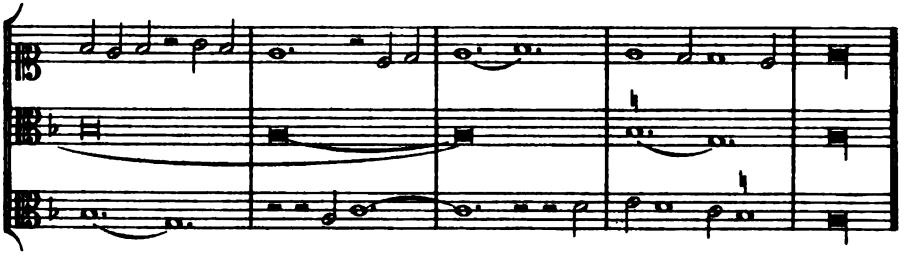
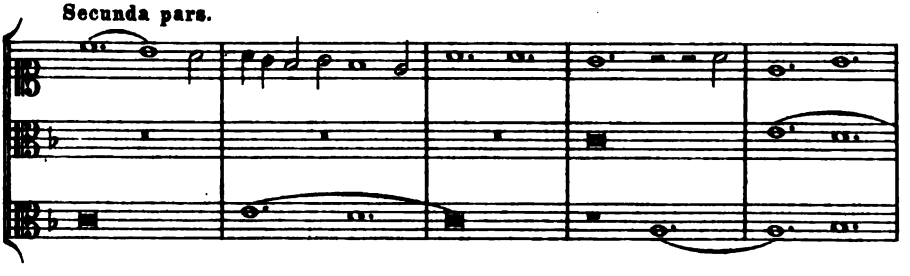
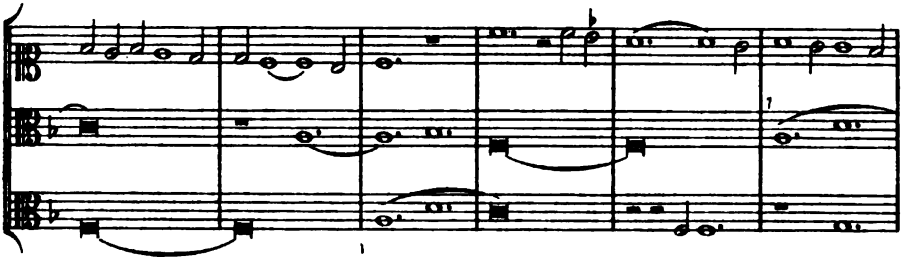
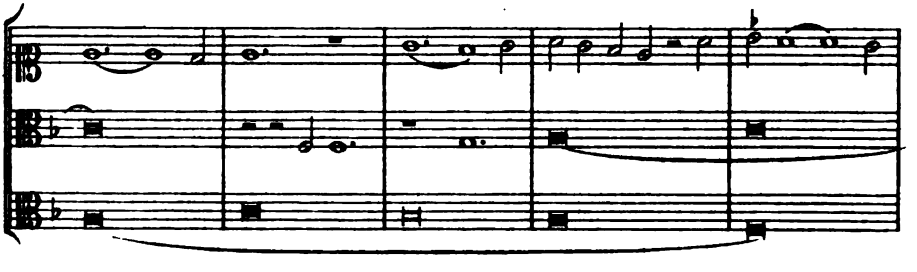


Secunda pars.







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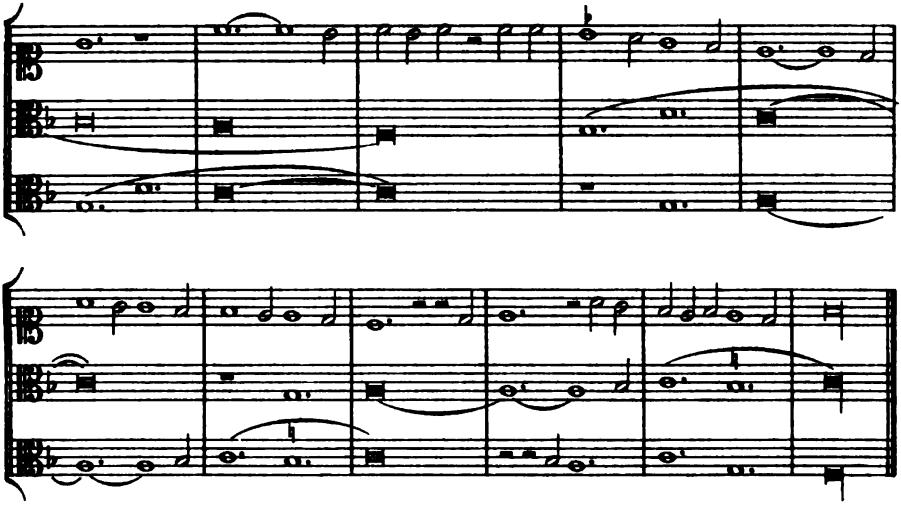
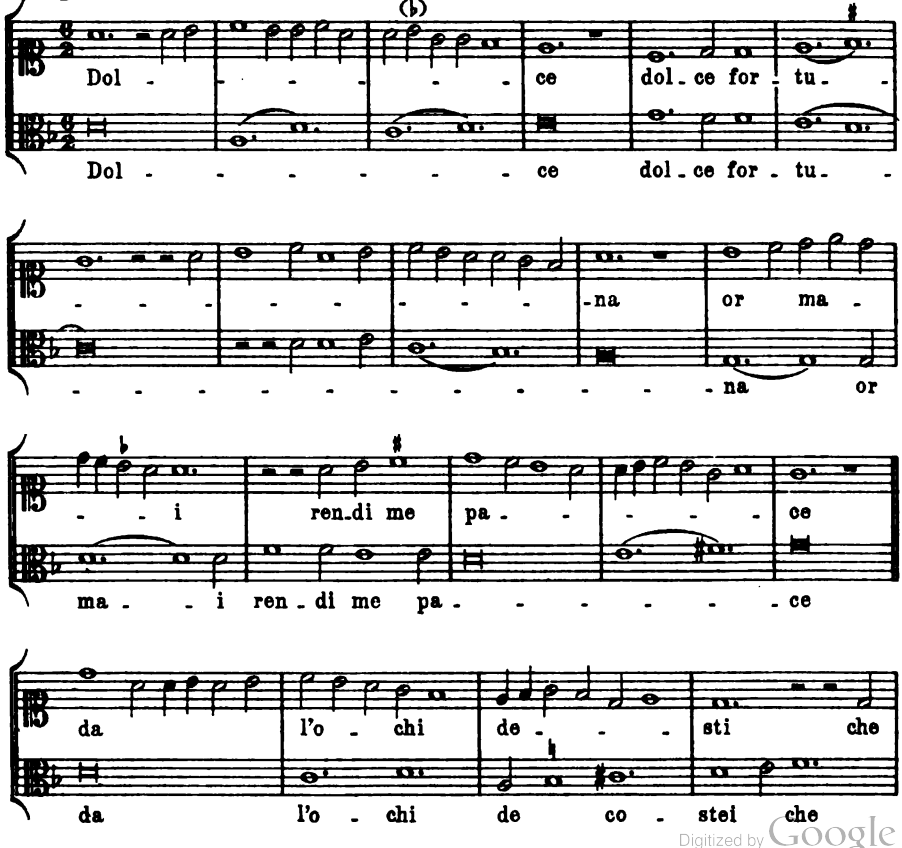


Nr. 80.

Magister Jo. Ciconia. Padua, Bibl. Univ. Ms. 1115.



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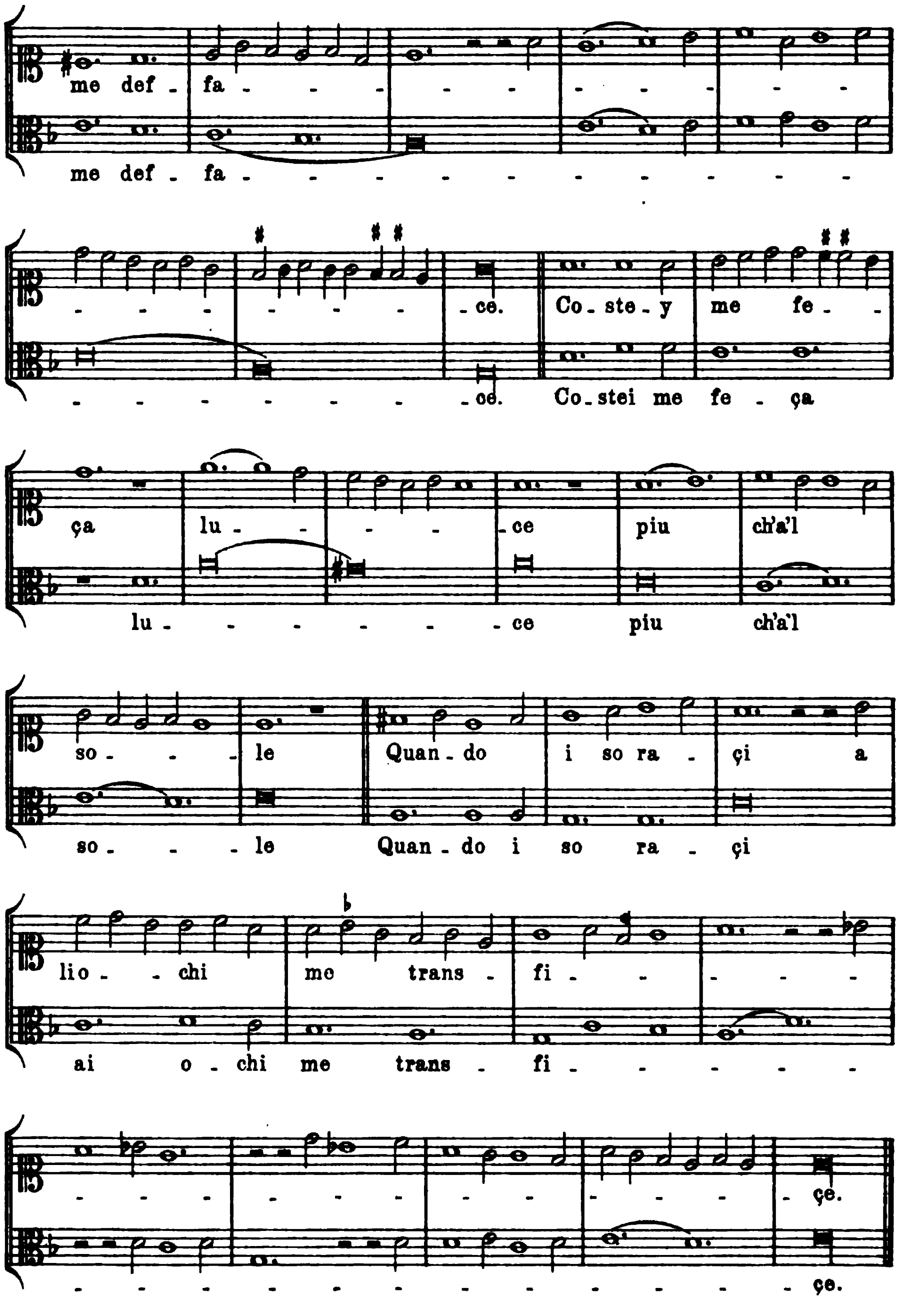

Misero me che piu de ço me dole
Veçendo mancher le dolçe promesse
Ogni leticia el mio cor ferisse [1)]
Poy che l so viso a me negar li piace.
Dolce etc.

1) Im Ms. fenisse.

III.

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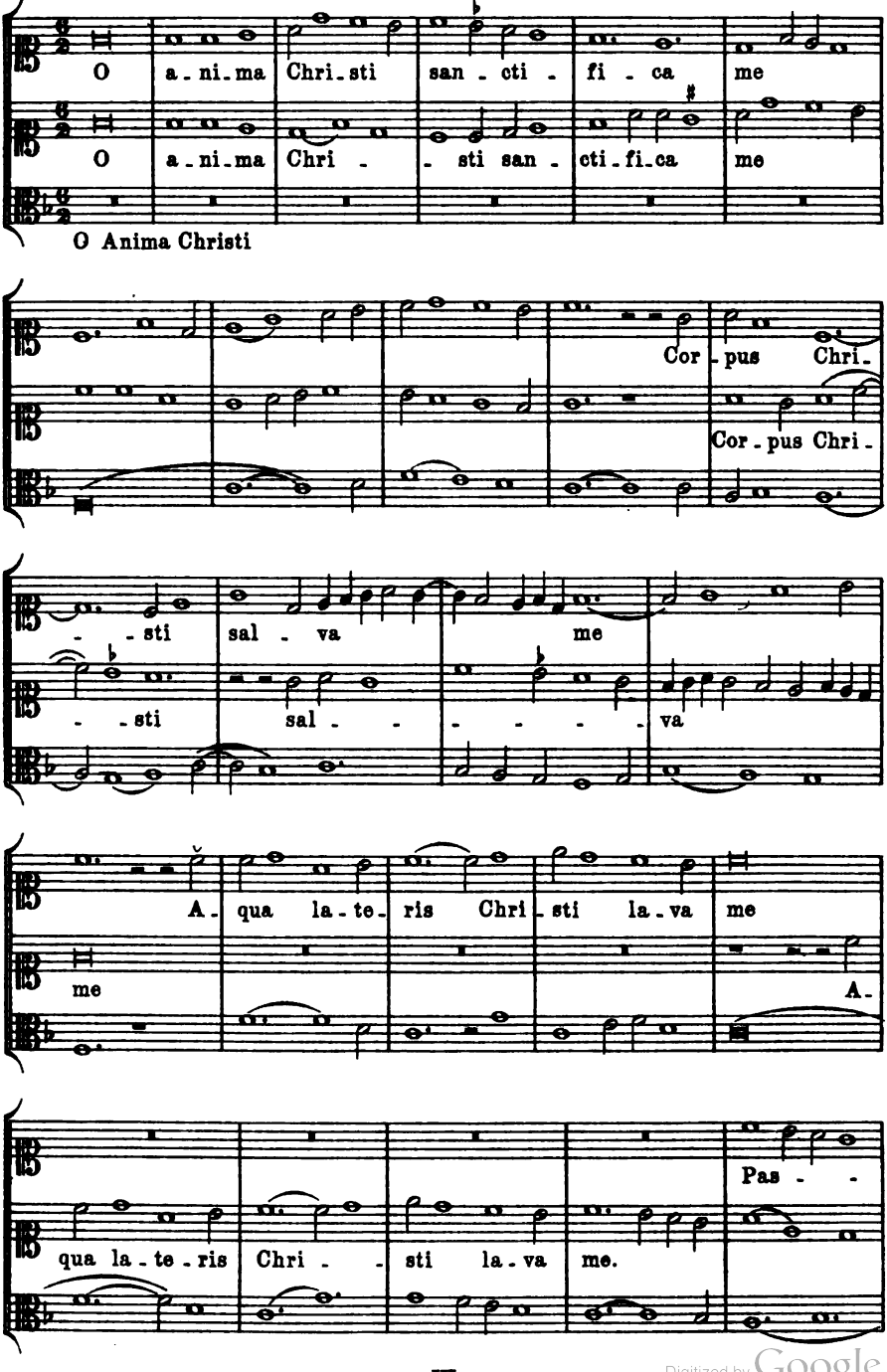
Nr. 31.

Johannes Ciconia. Bologna, Bibl. Univ. 2216.



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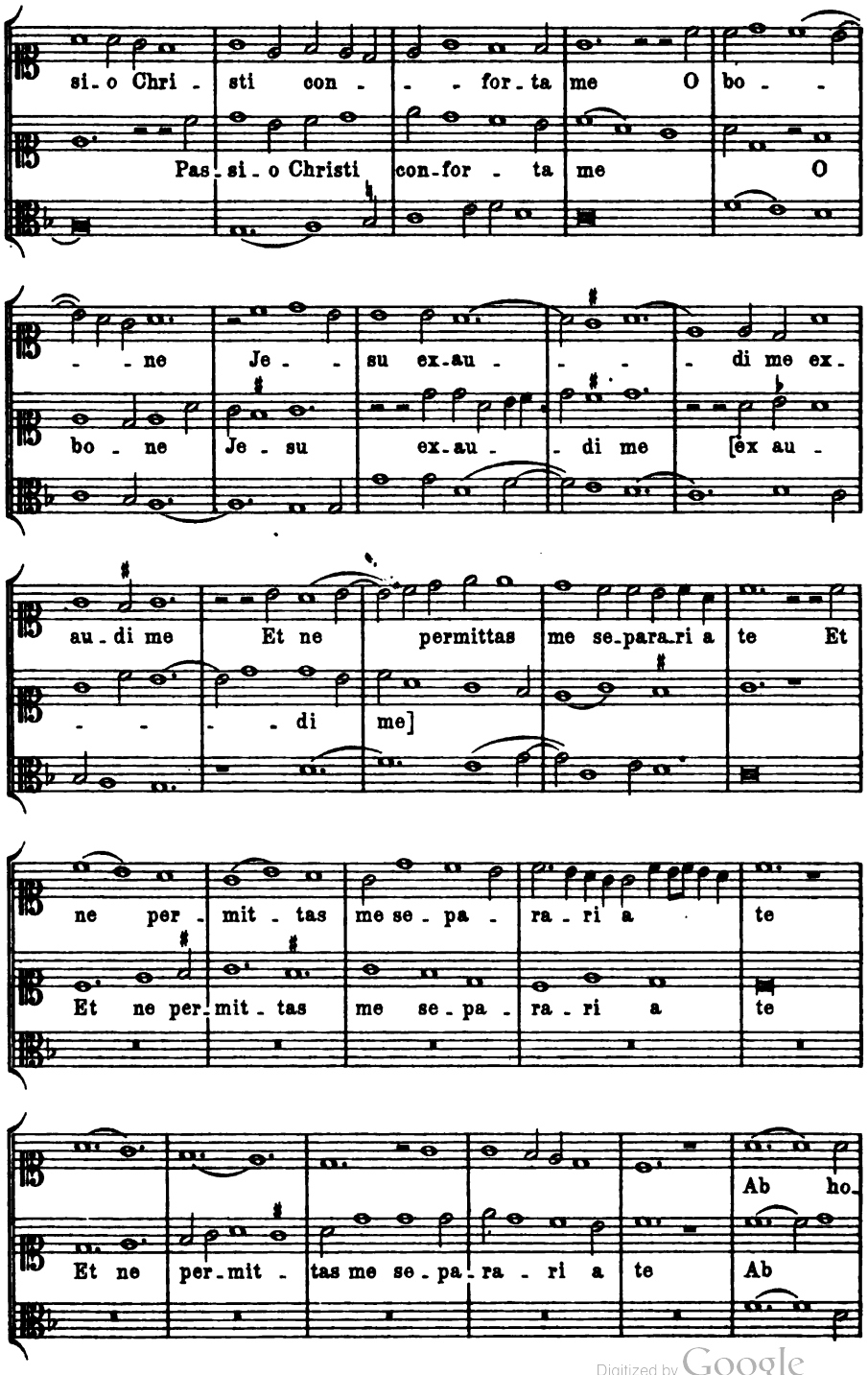

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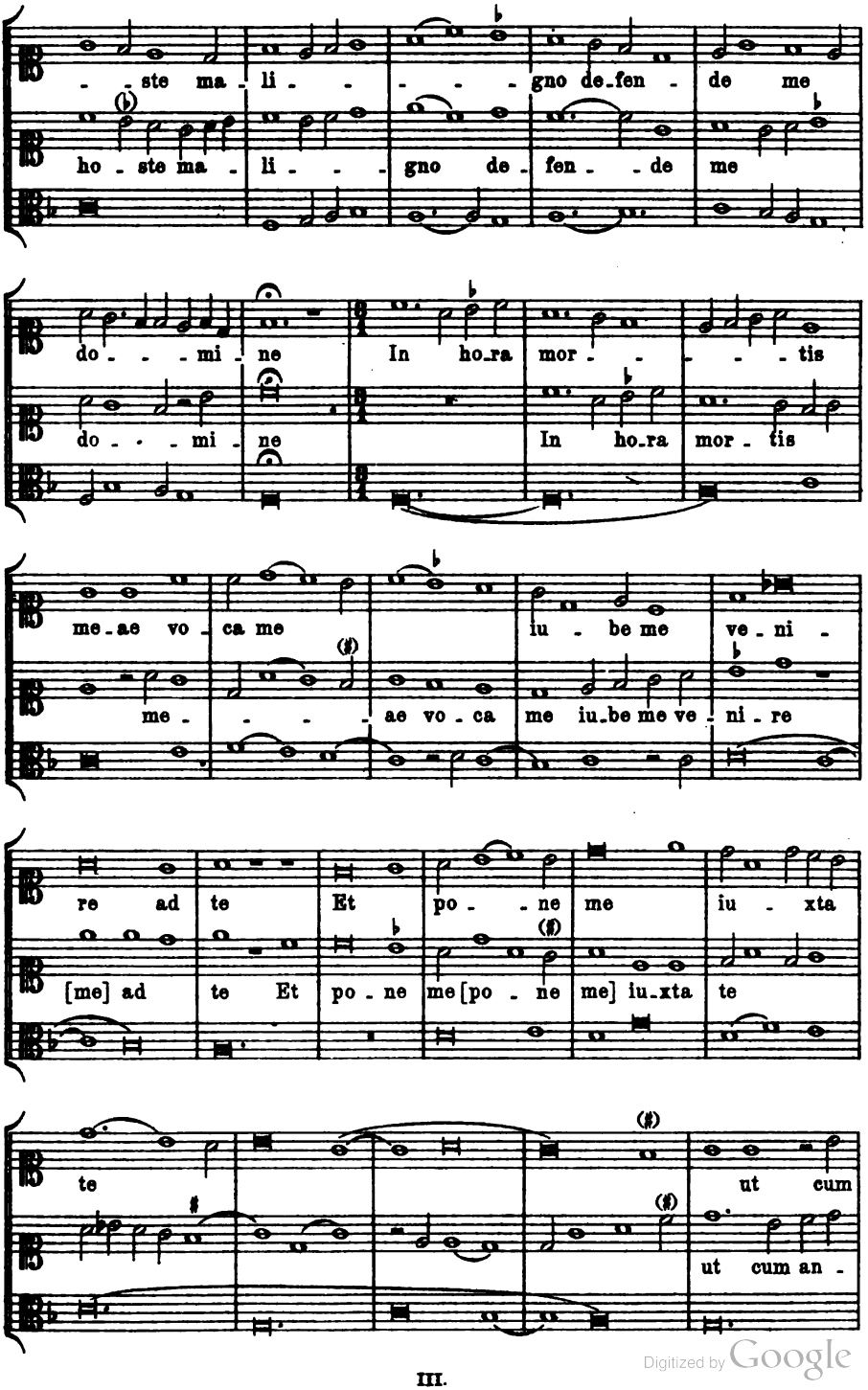

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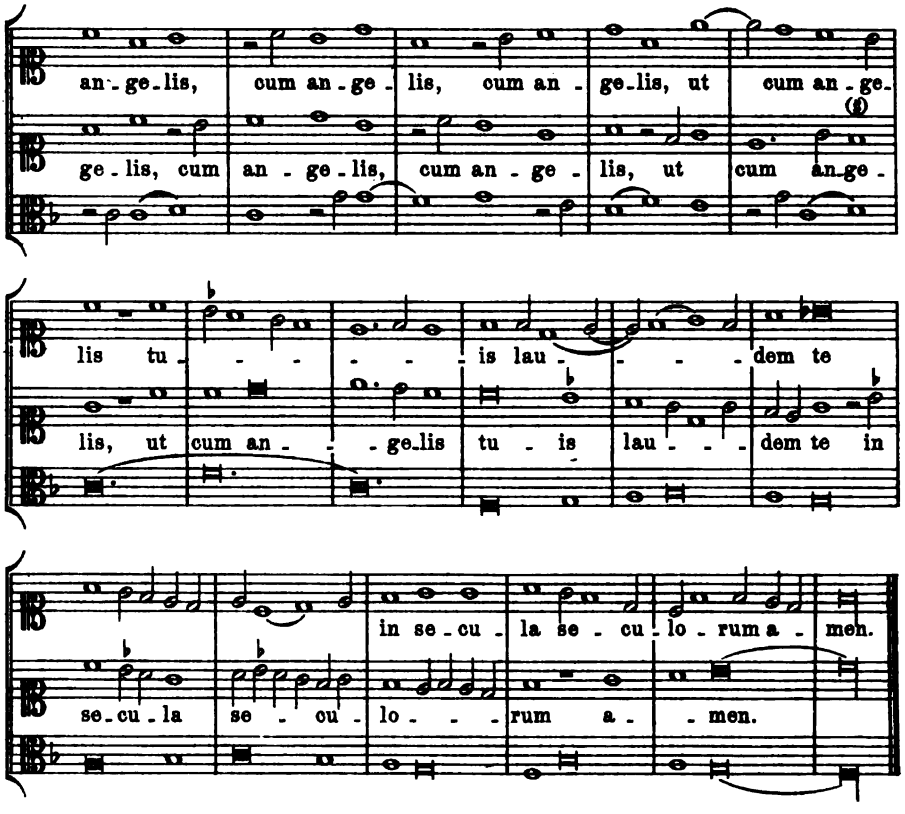
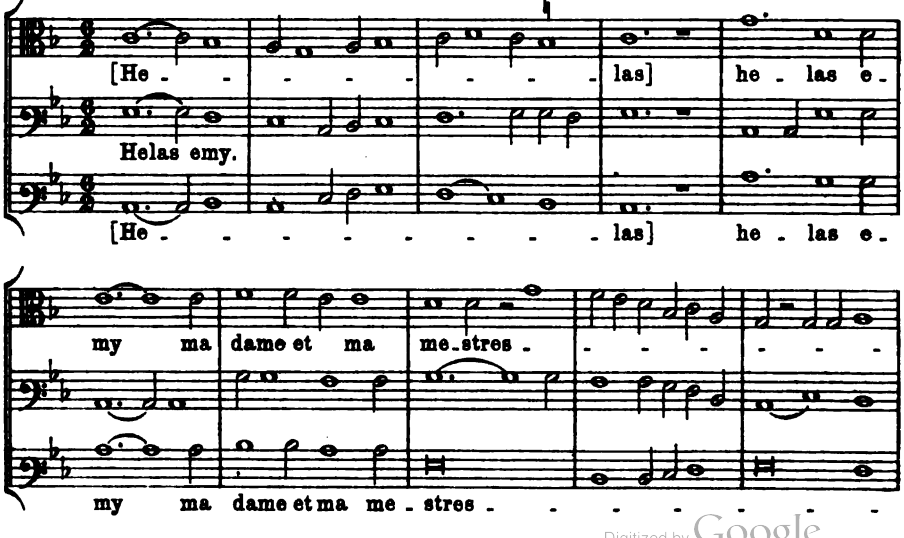


Nr. 32.

Arthur de Lantins. Bologna, Liceo musicale Cod. 37.



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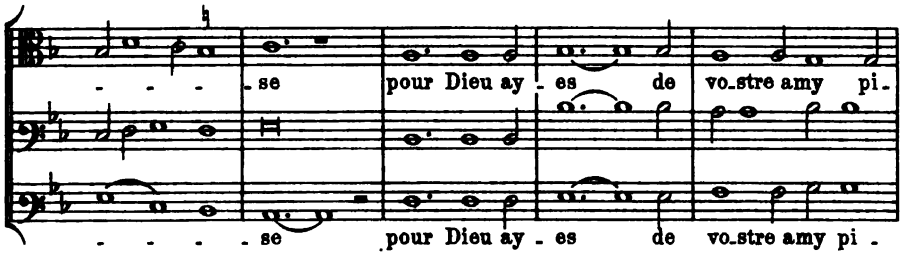
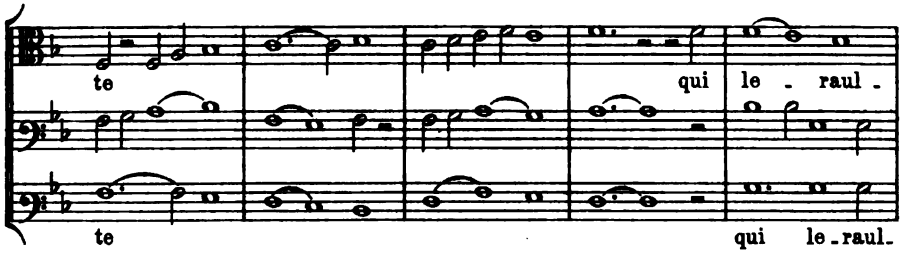
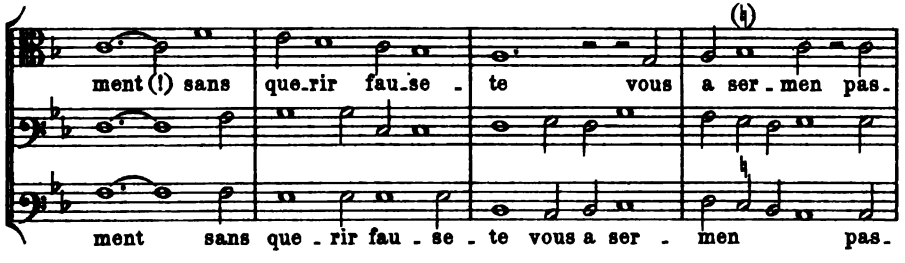
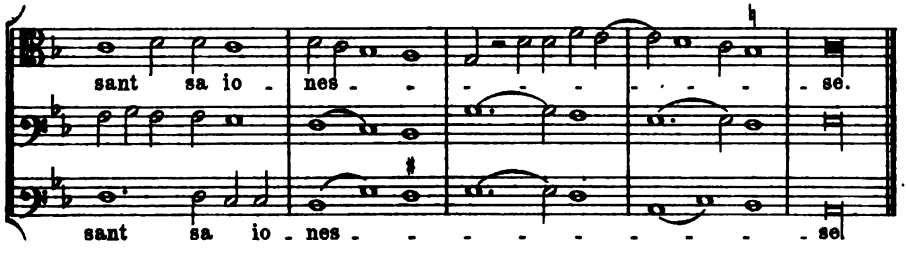




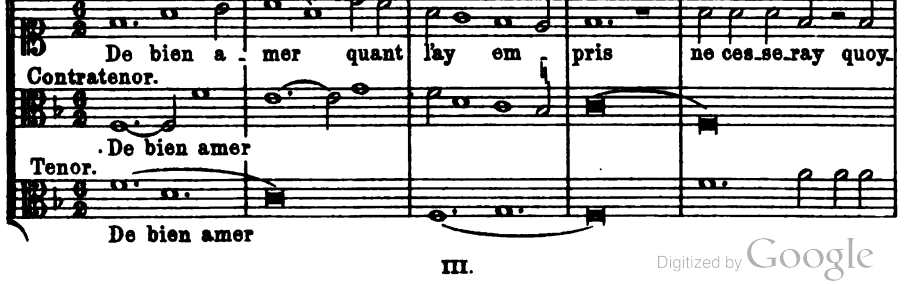




Nr. 88.

P. Fontaine.

Bologna, Liceo musicale Cod. 37.



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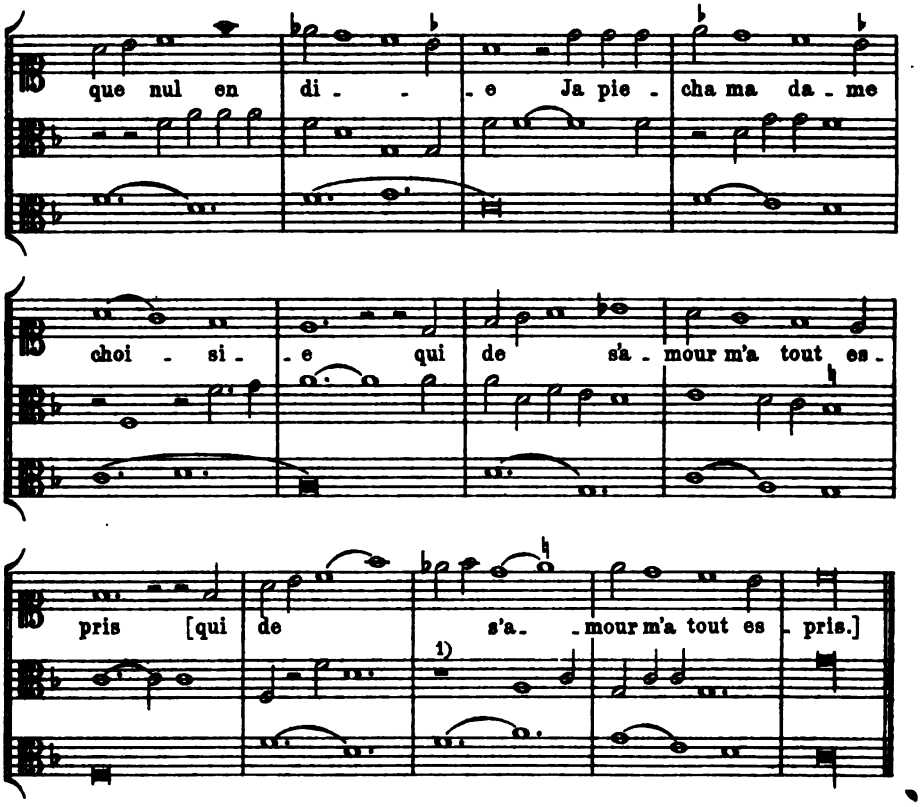
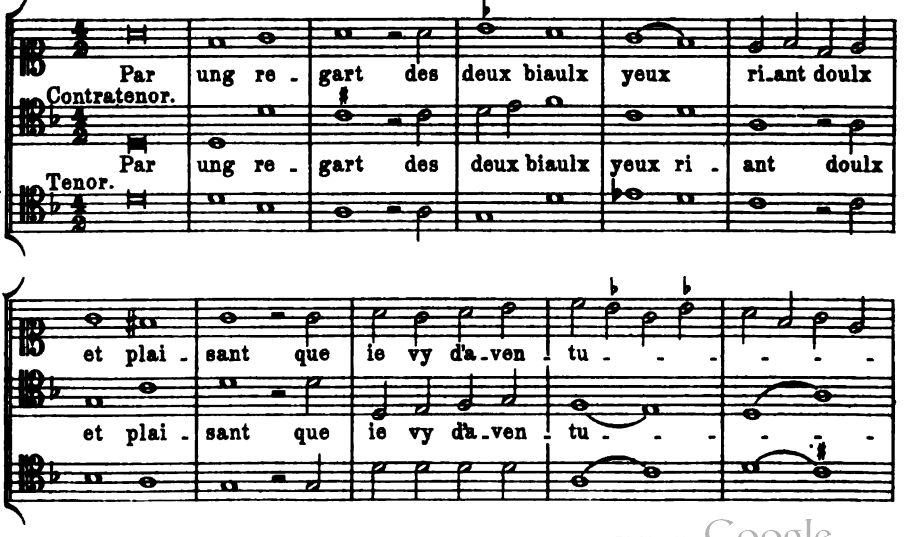


Nr. 84.

Jo. Gemblaco.

Bologna, Liceo musicale Cod. 87.



1) Im Ms. minima-Pause.

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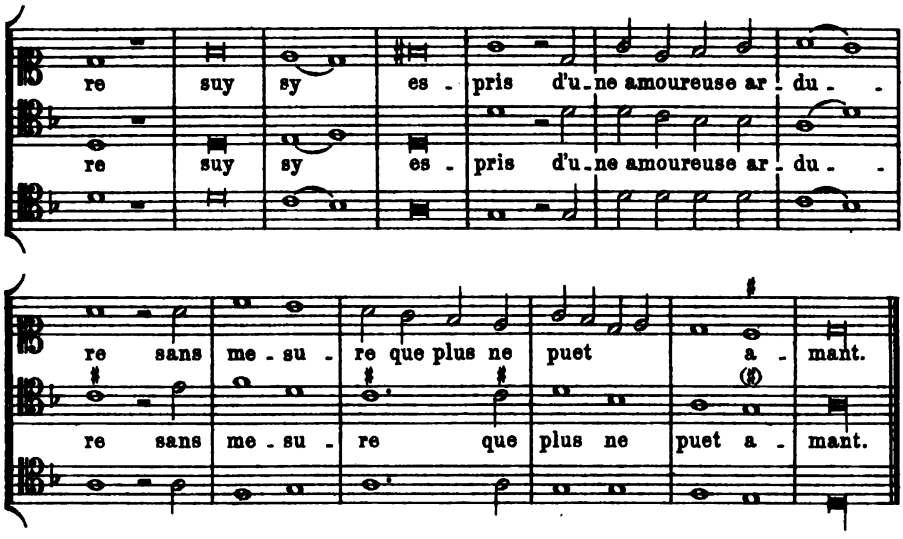
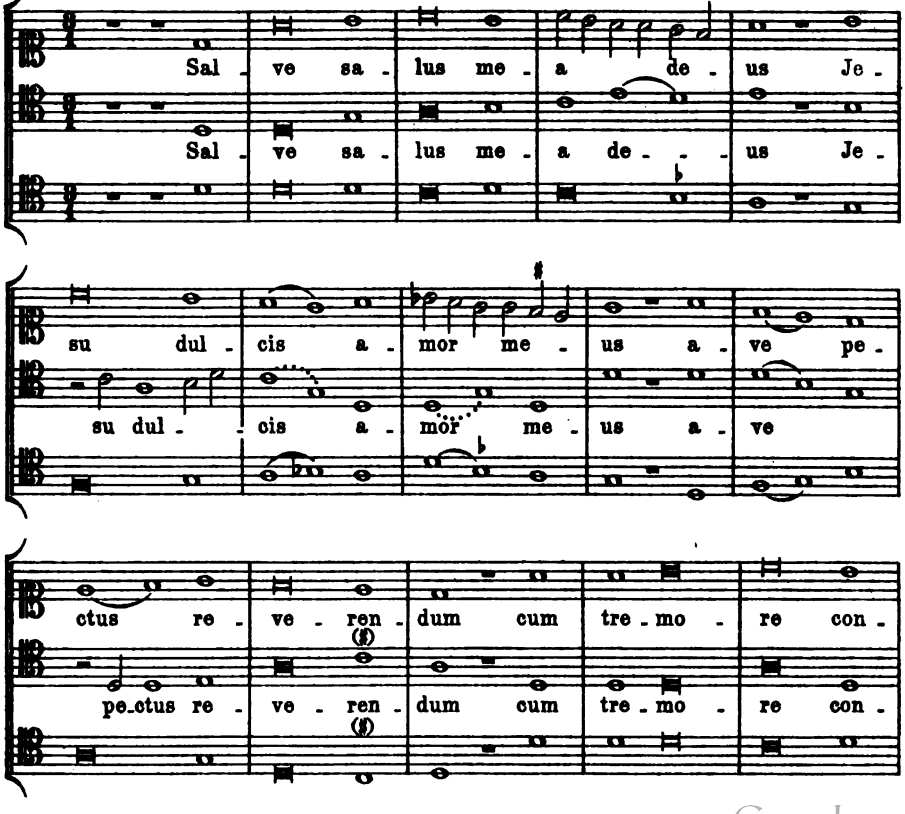


Nr. 35.

Johannes de Lymburgia. Bologna, Liceo musicale Cod. 37.



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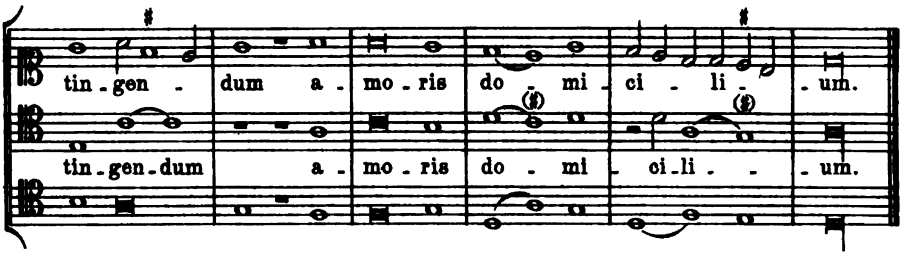
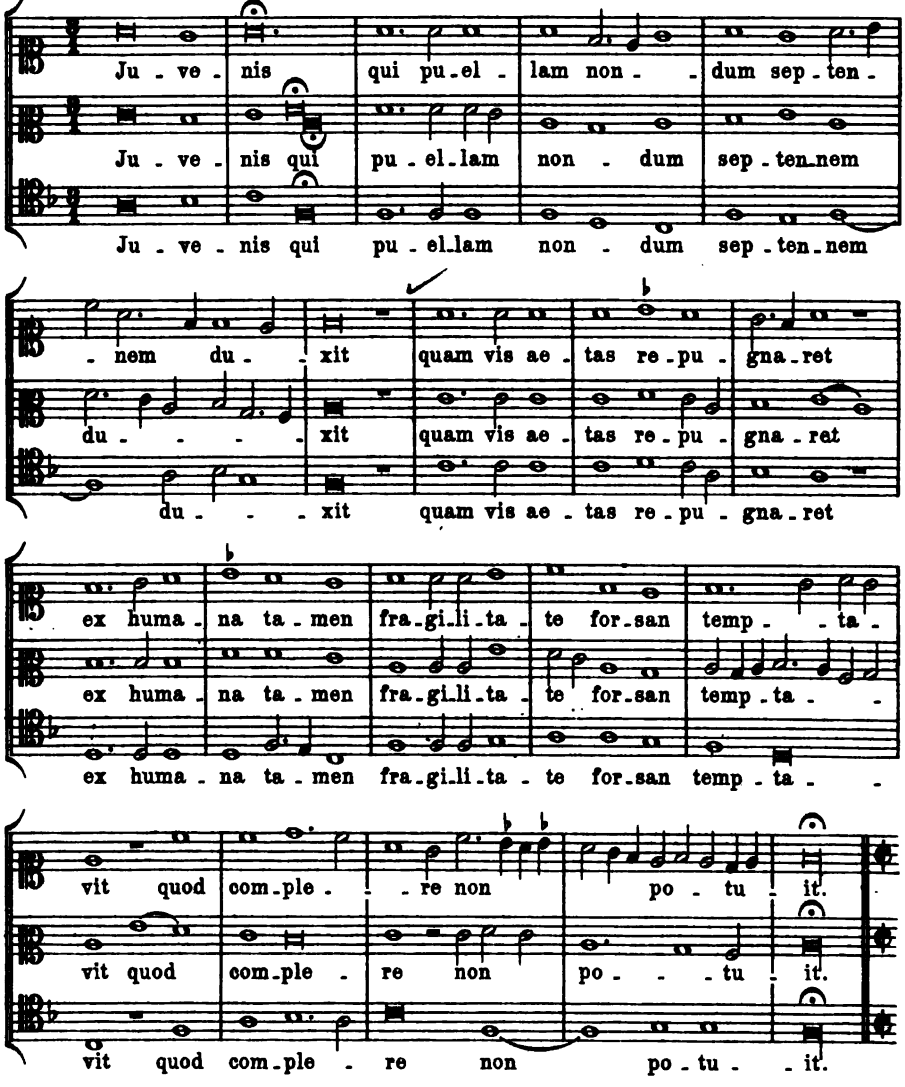


Nr. 86.

Guilelmus du fay. München, Mus. Ms. 3224 frgm.



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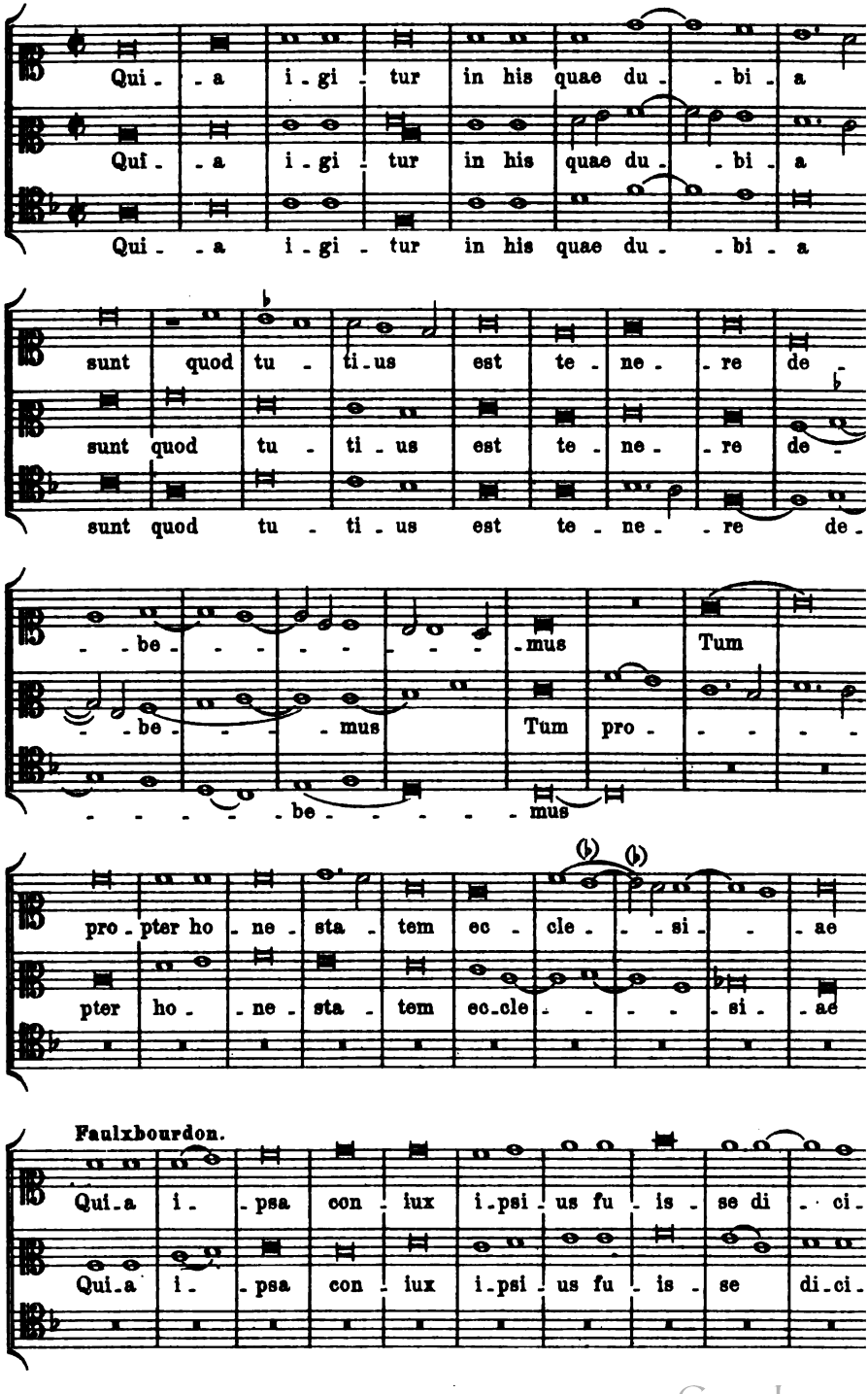

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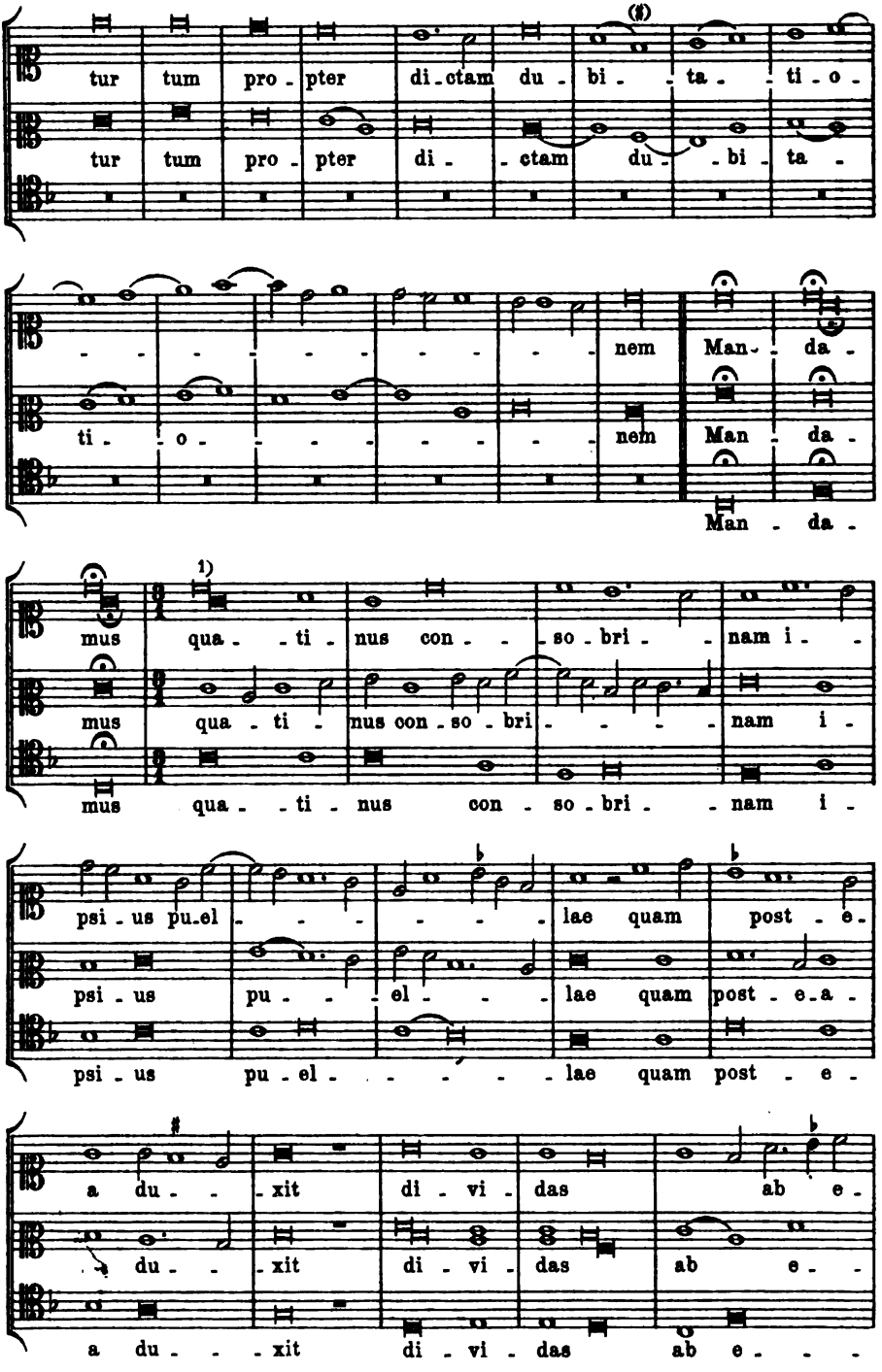

1) Im Ms. Fermate.

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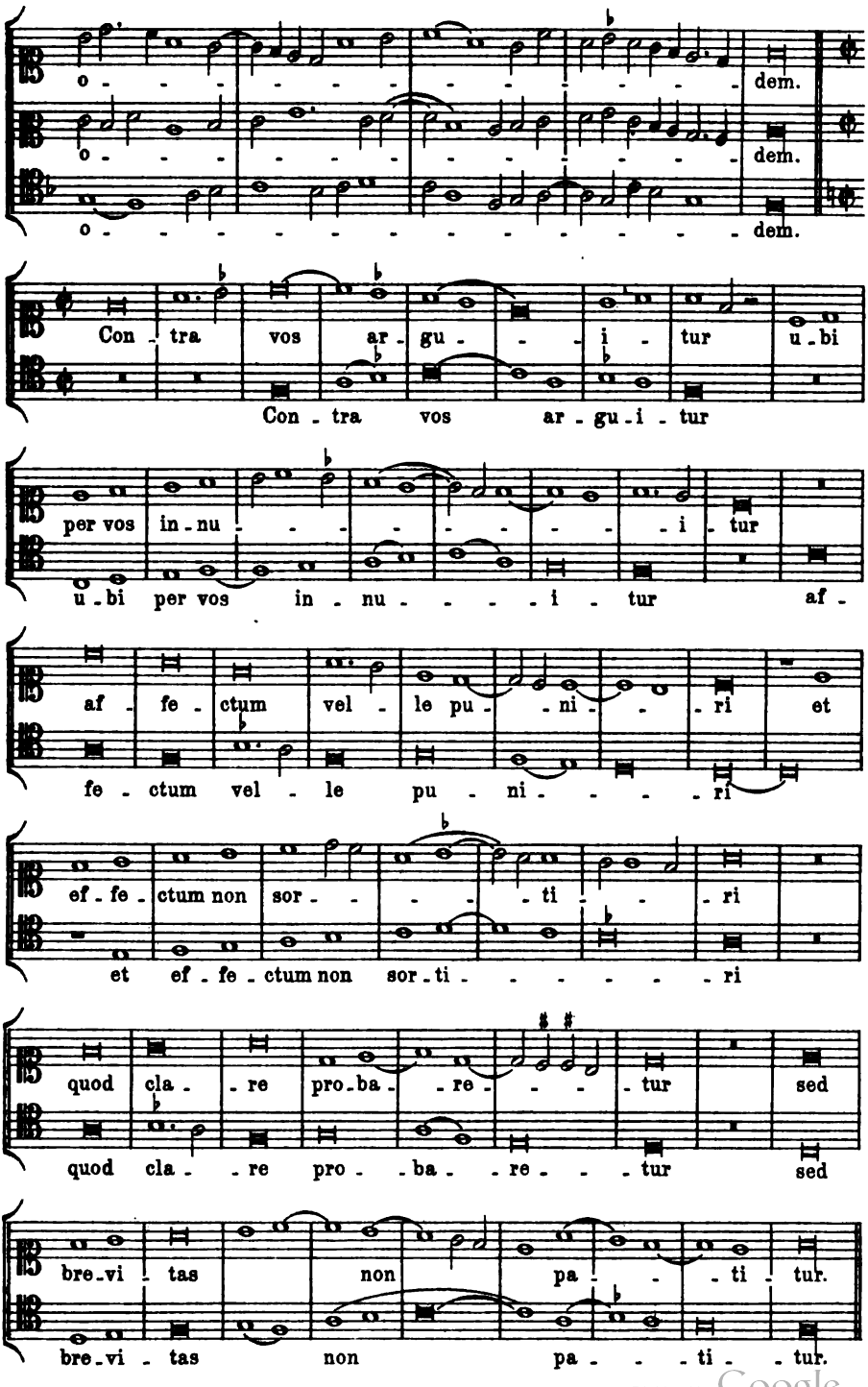

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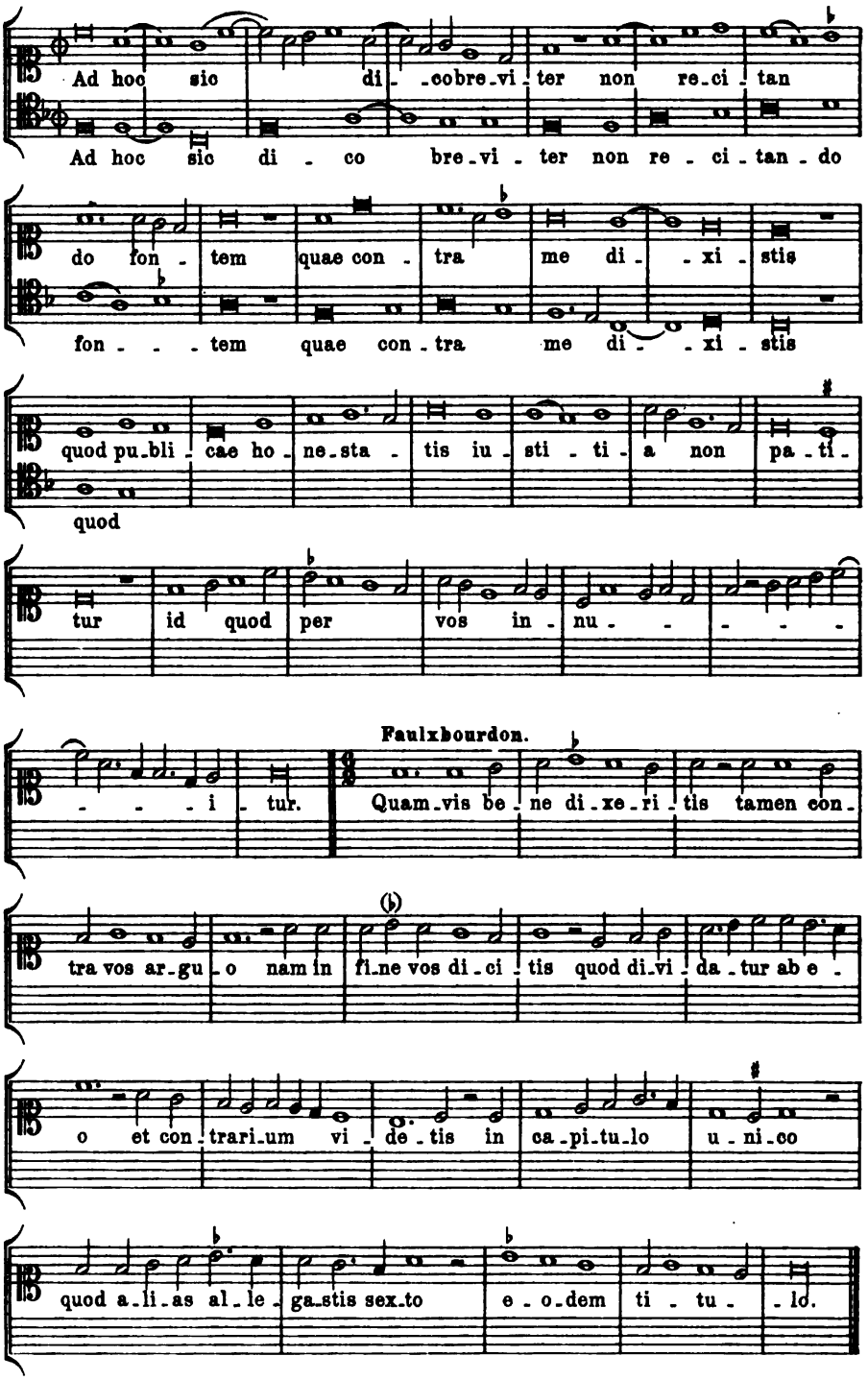

III.

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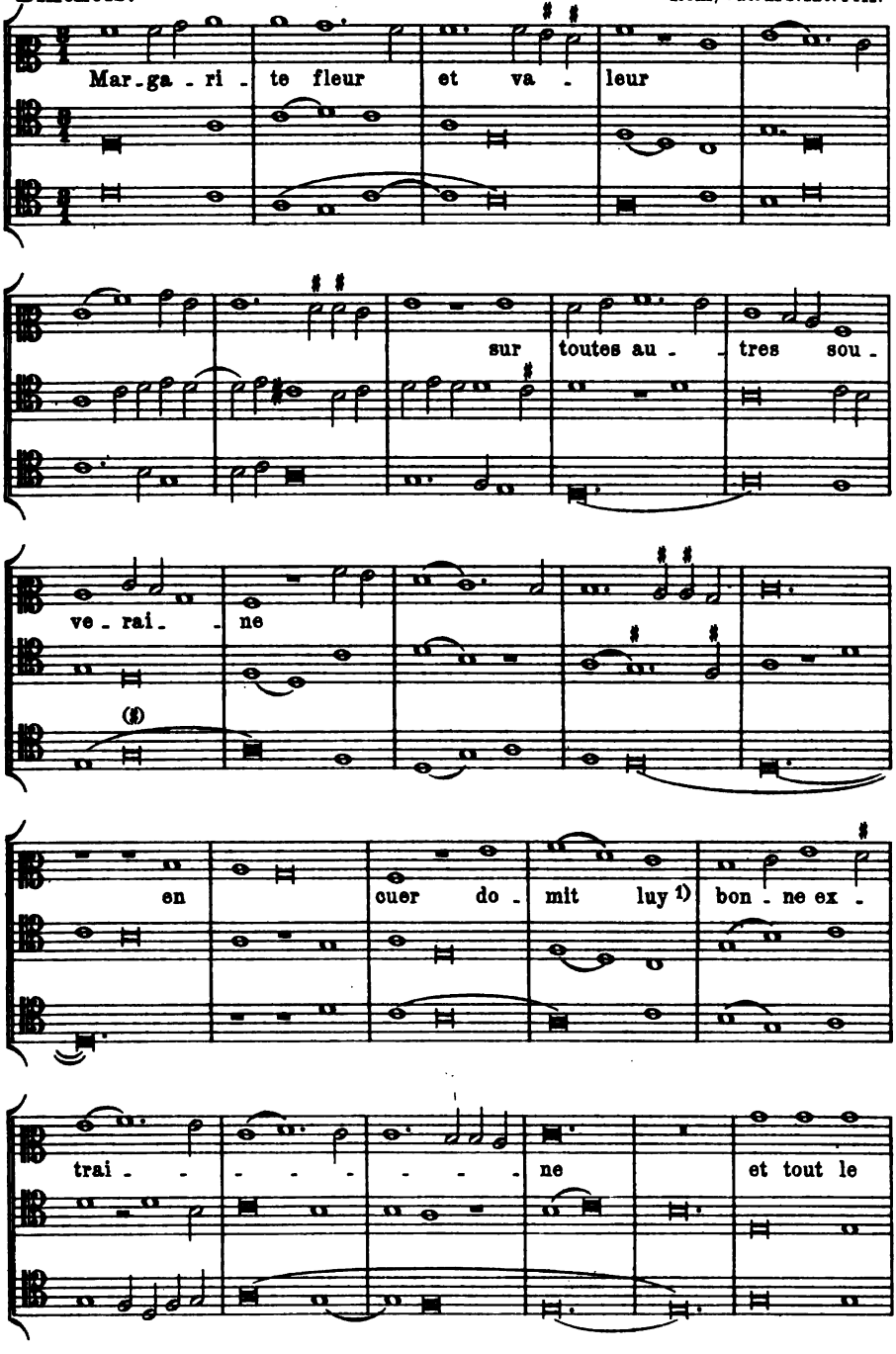
Nr. 87.

Binchois.

Rom, Vat. urb. lat. 1411.



1) Text liegt verderbt vor.

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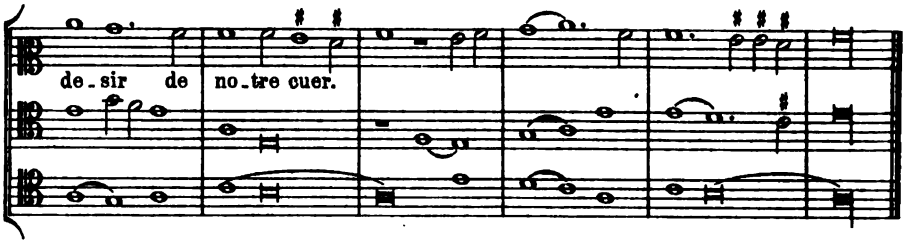
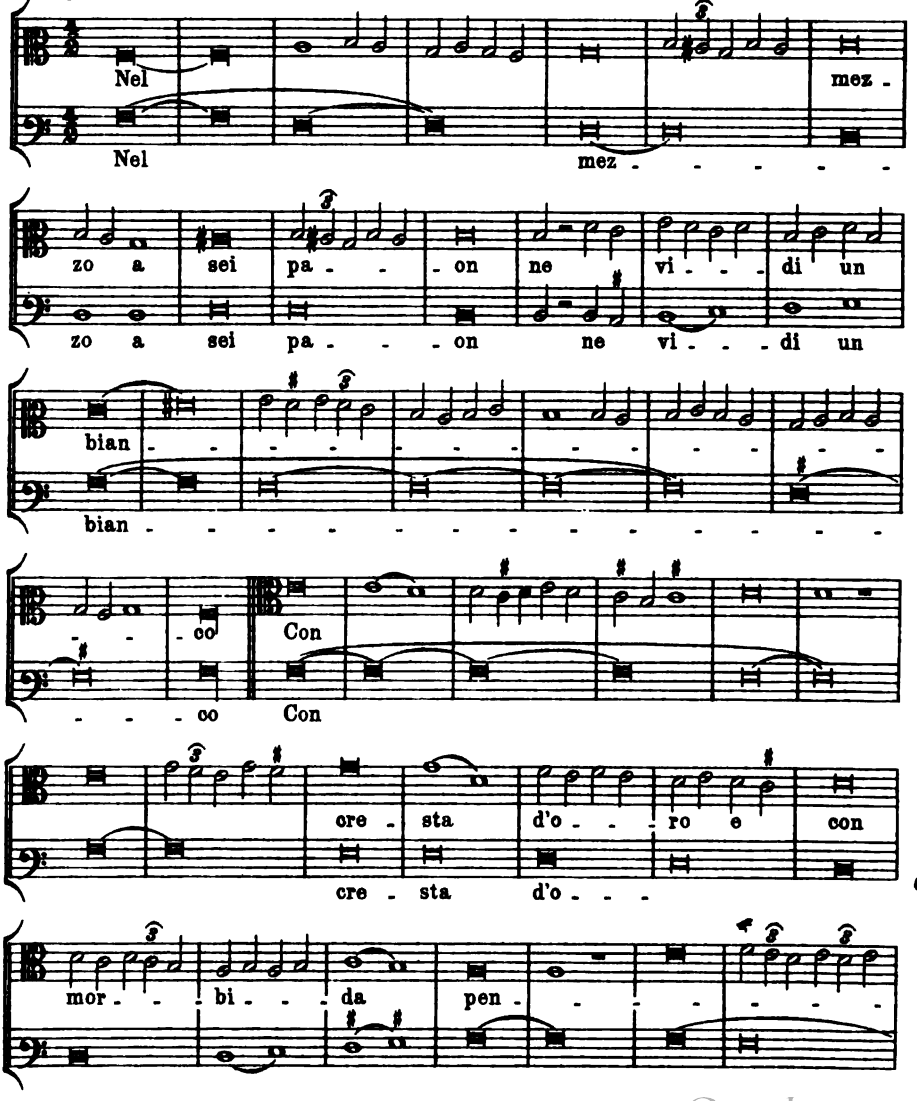


Nr. 88.

Magister Johannes de Florentia. Florens, Med. Laur. Pal. 87.



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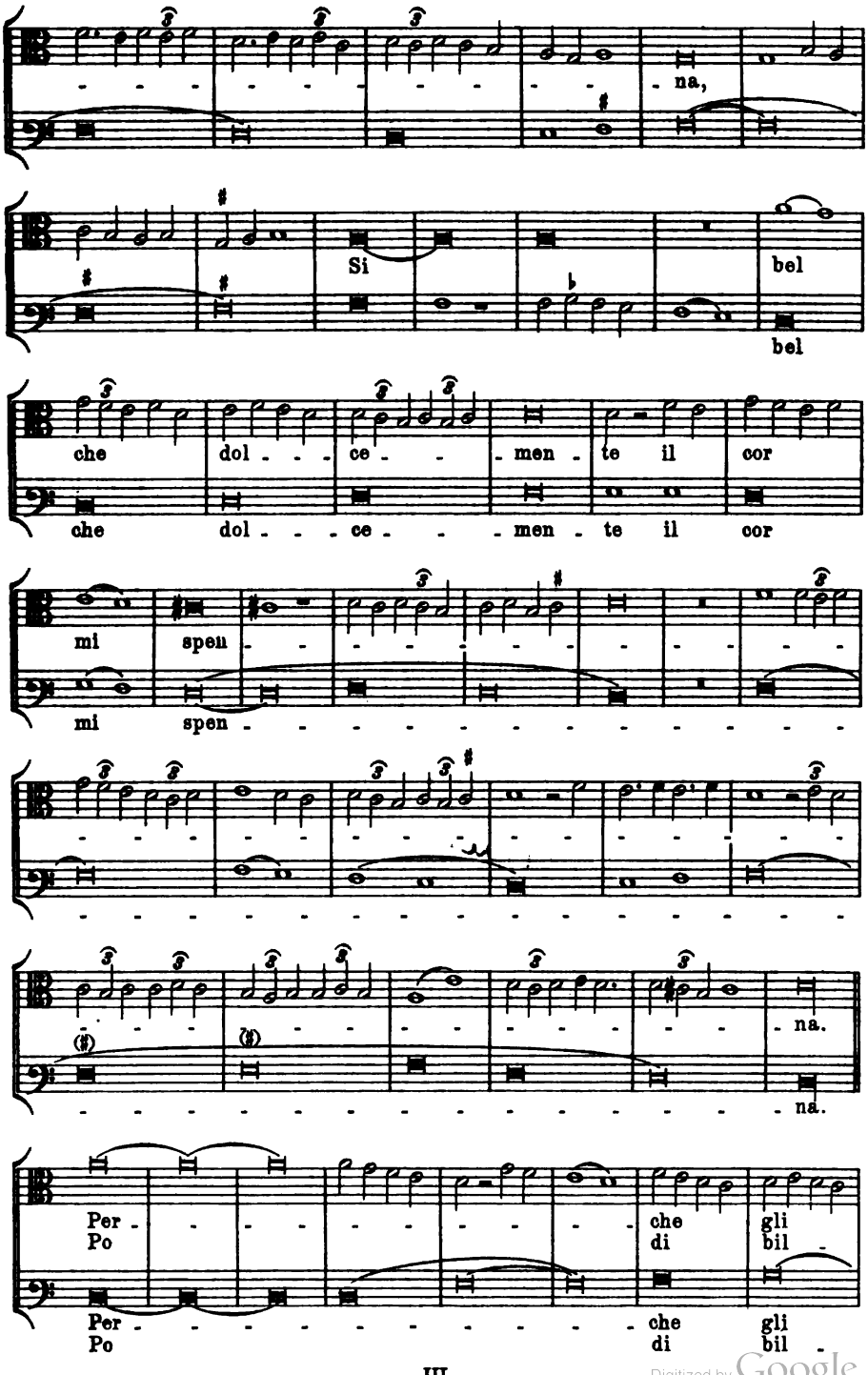

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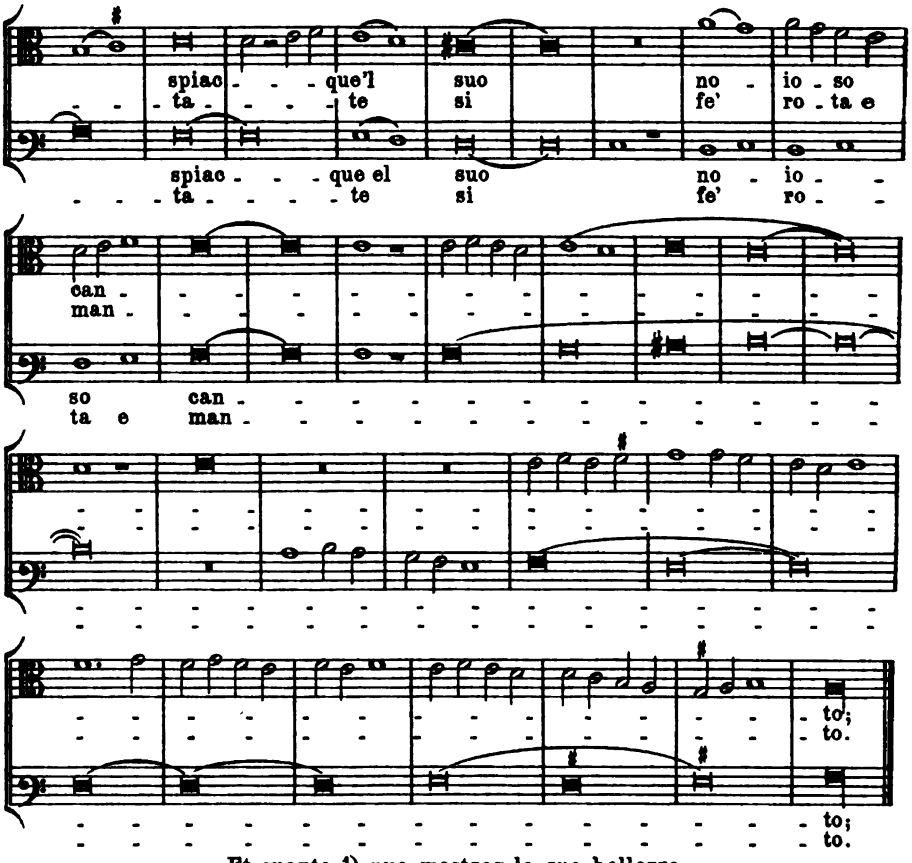


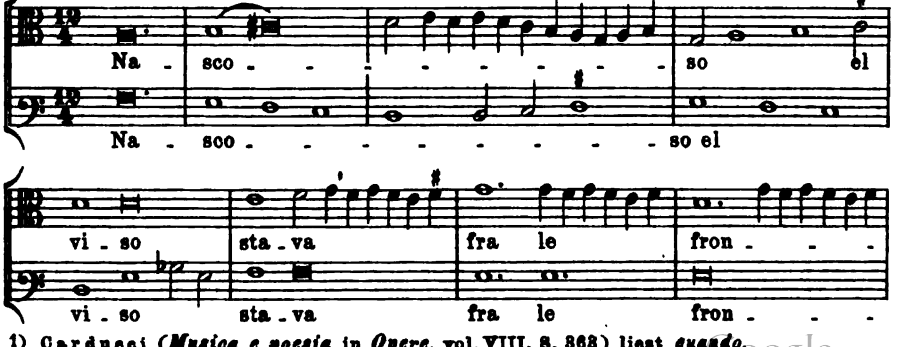
Et quanto [1]) puo mostrar la suo bellezza
Honor gli fa ciascun d'altro colore
Per la leggiadra vista, che ha, d'amore.

Ma'l suo compagno sempre el va guardando,
E pur cantando da lui non si parte;
Et egli'l fa partir da se per arte.

Nr. 89.

Magister Johannes de Florentia.

Florenz, Med.Laur. Pal. 87



1) Carducci (*Musica e poesia* in *Opere*, vol. VIII, S. 368) liest *quando*.

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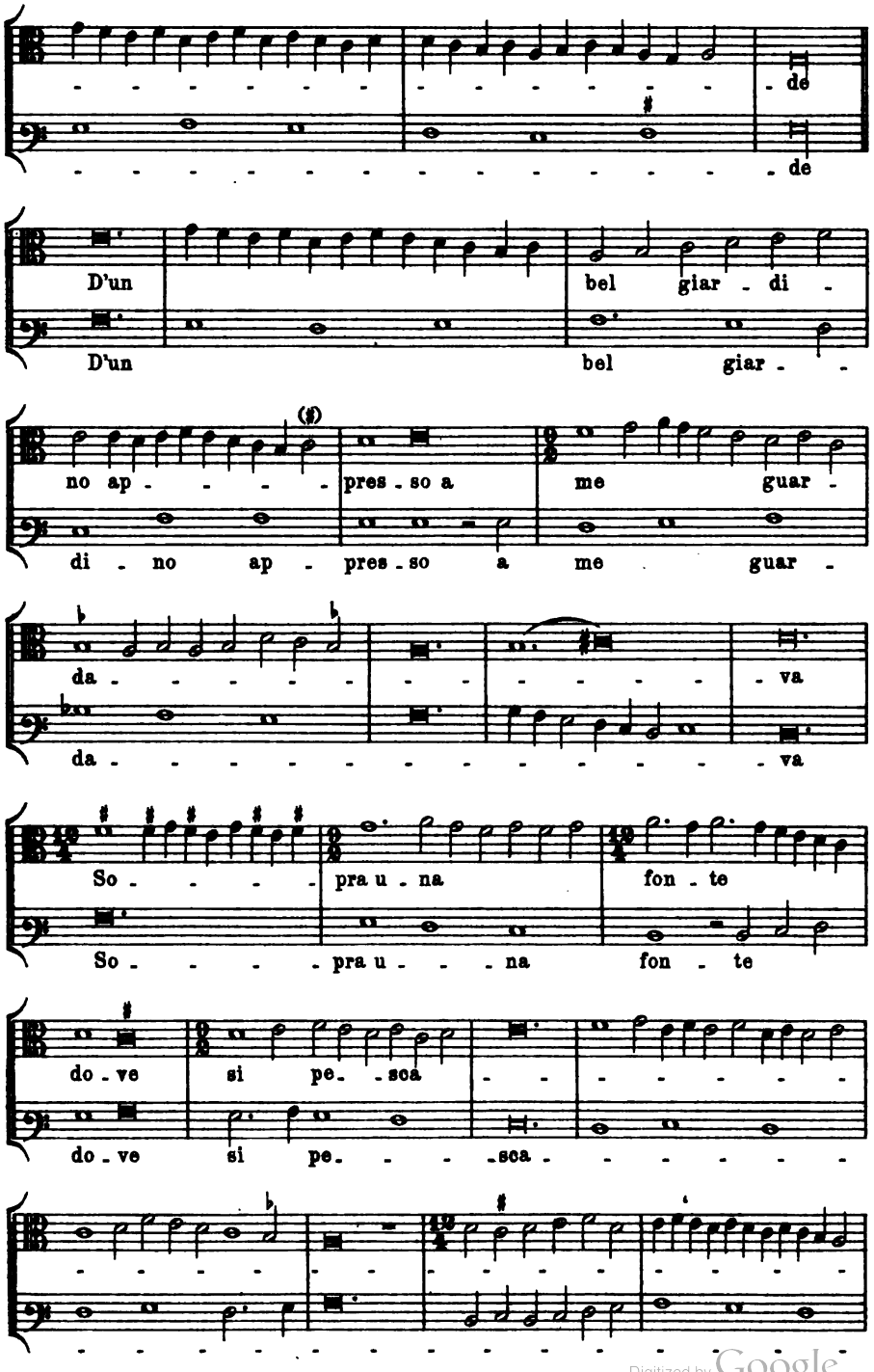

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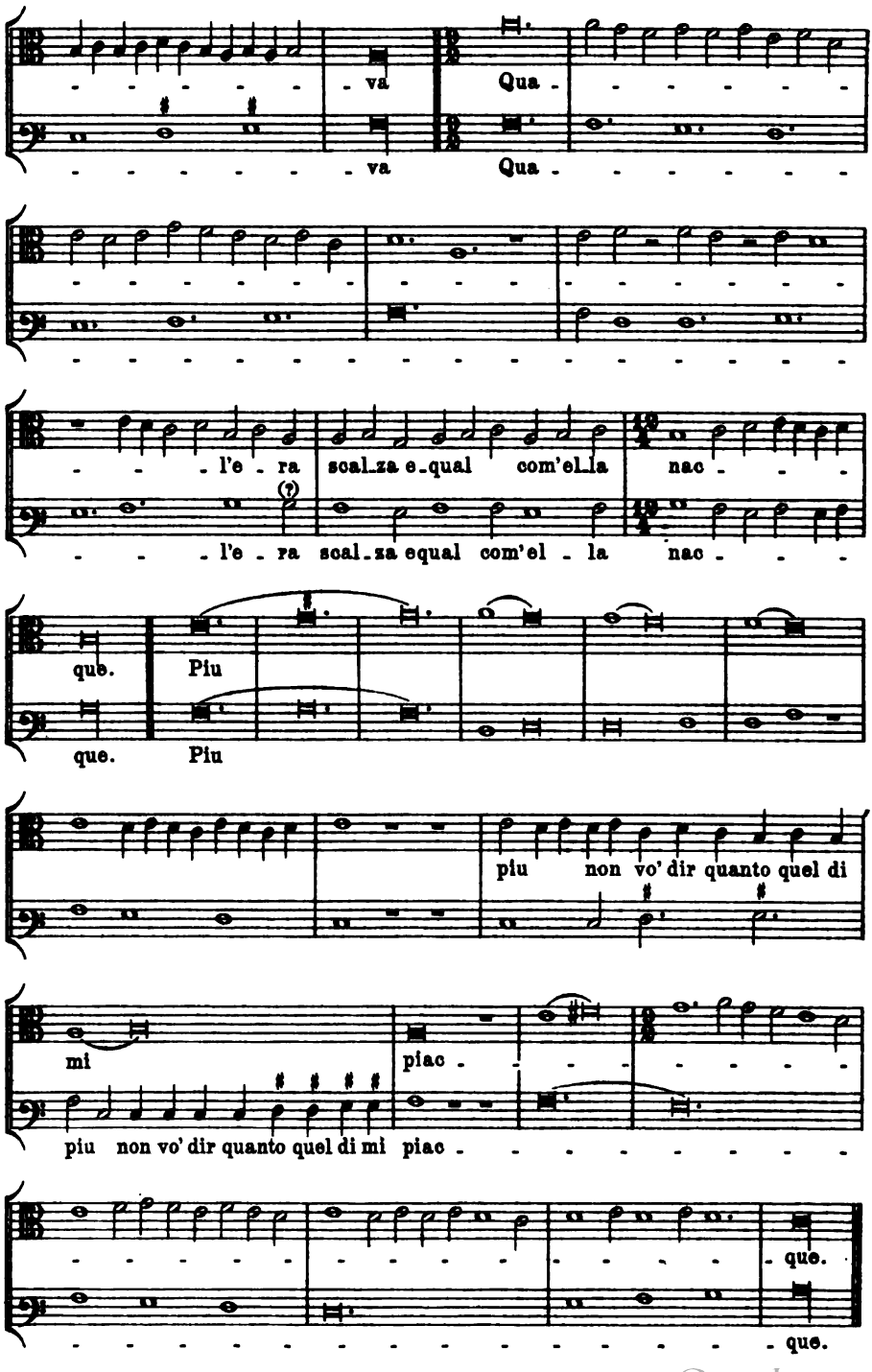

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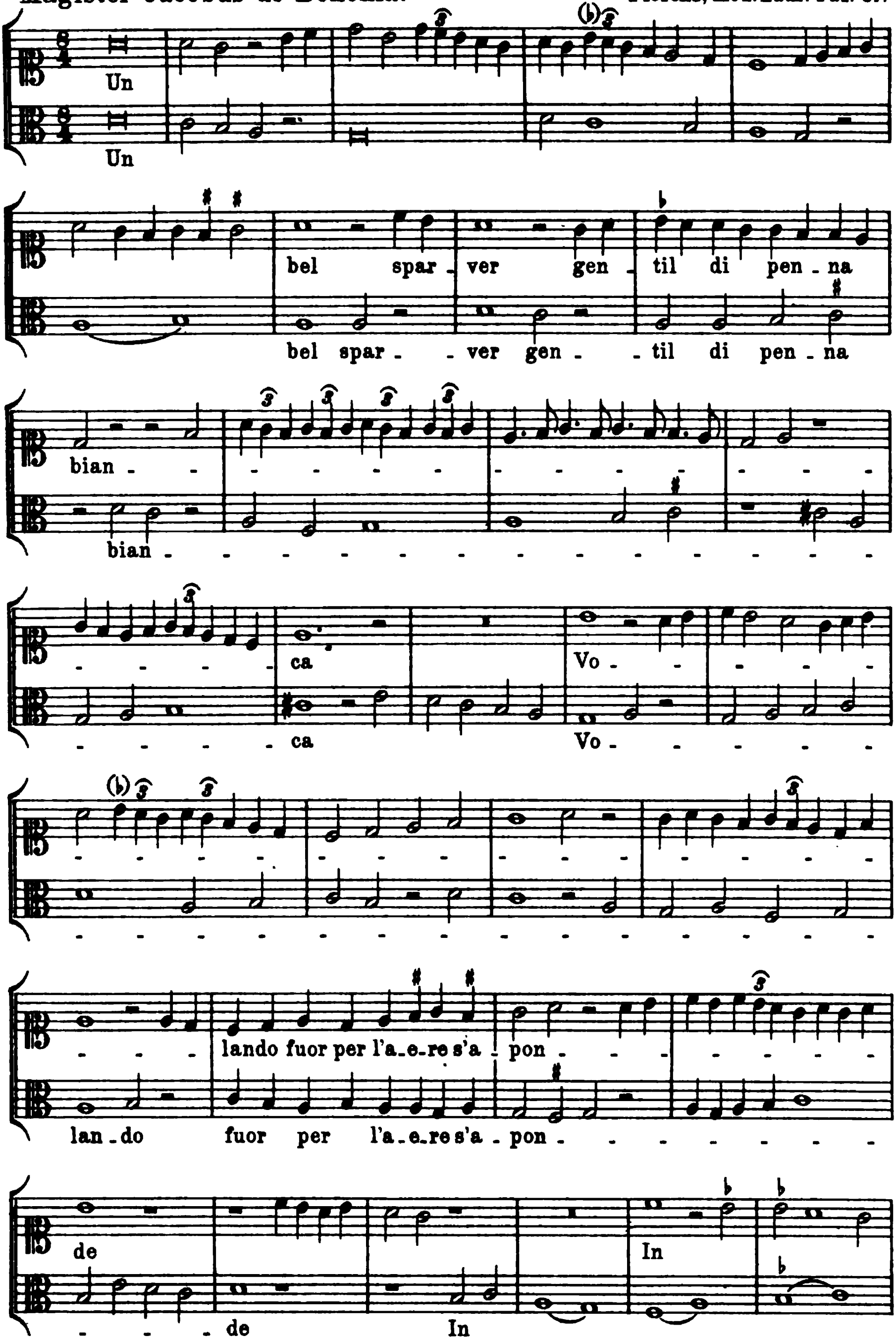
Nr. 40.

Magister Jacobus de Bononia. **Florens, Med. Laur. Pal. 87.**



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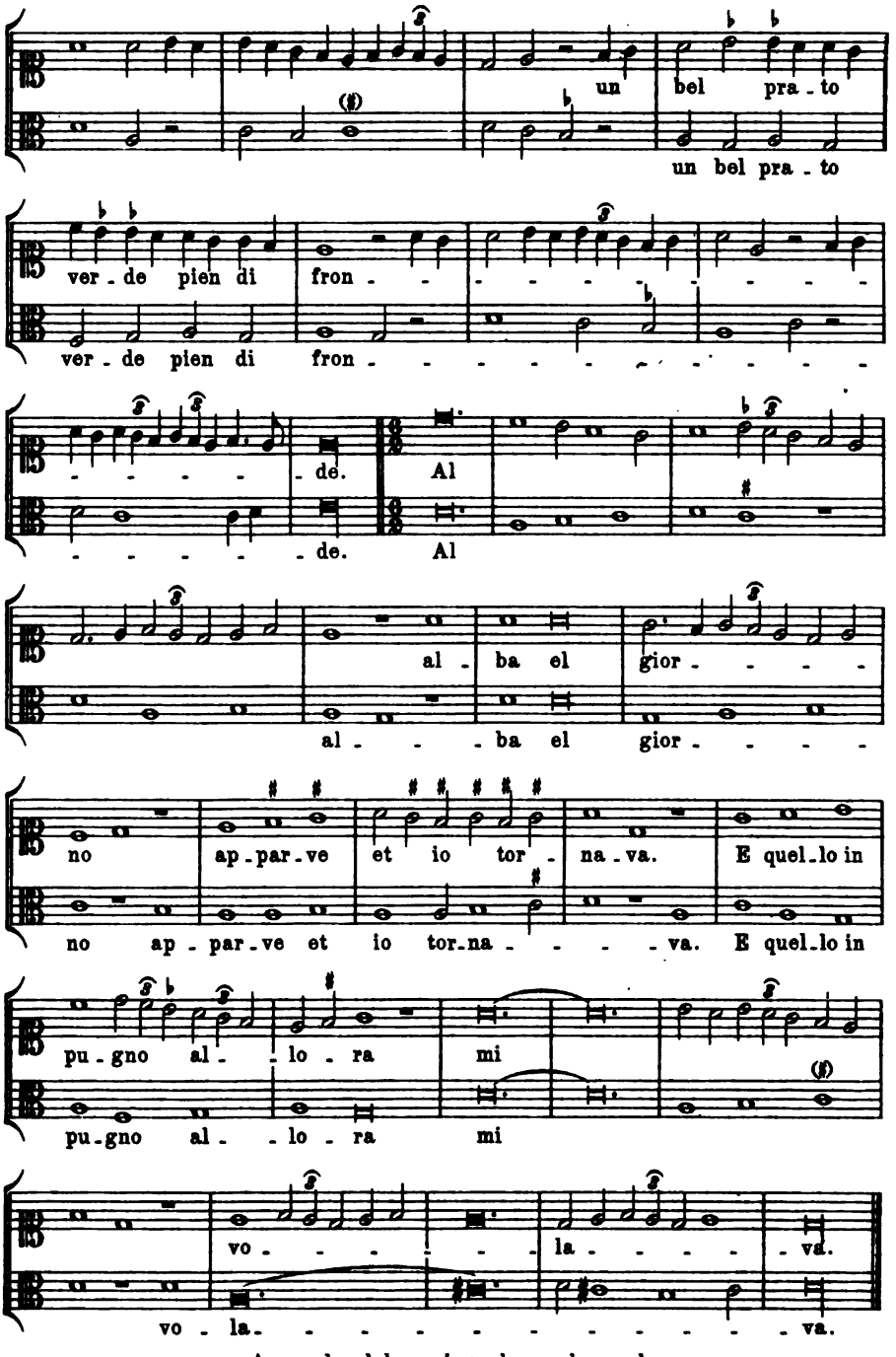

Amor che del servir ma' non s'asconde
Mi disse: Va seguendo esto sparvero
Che diverra gentil, tant'e manero.

III.

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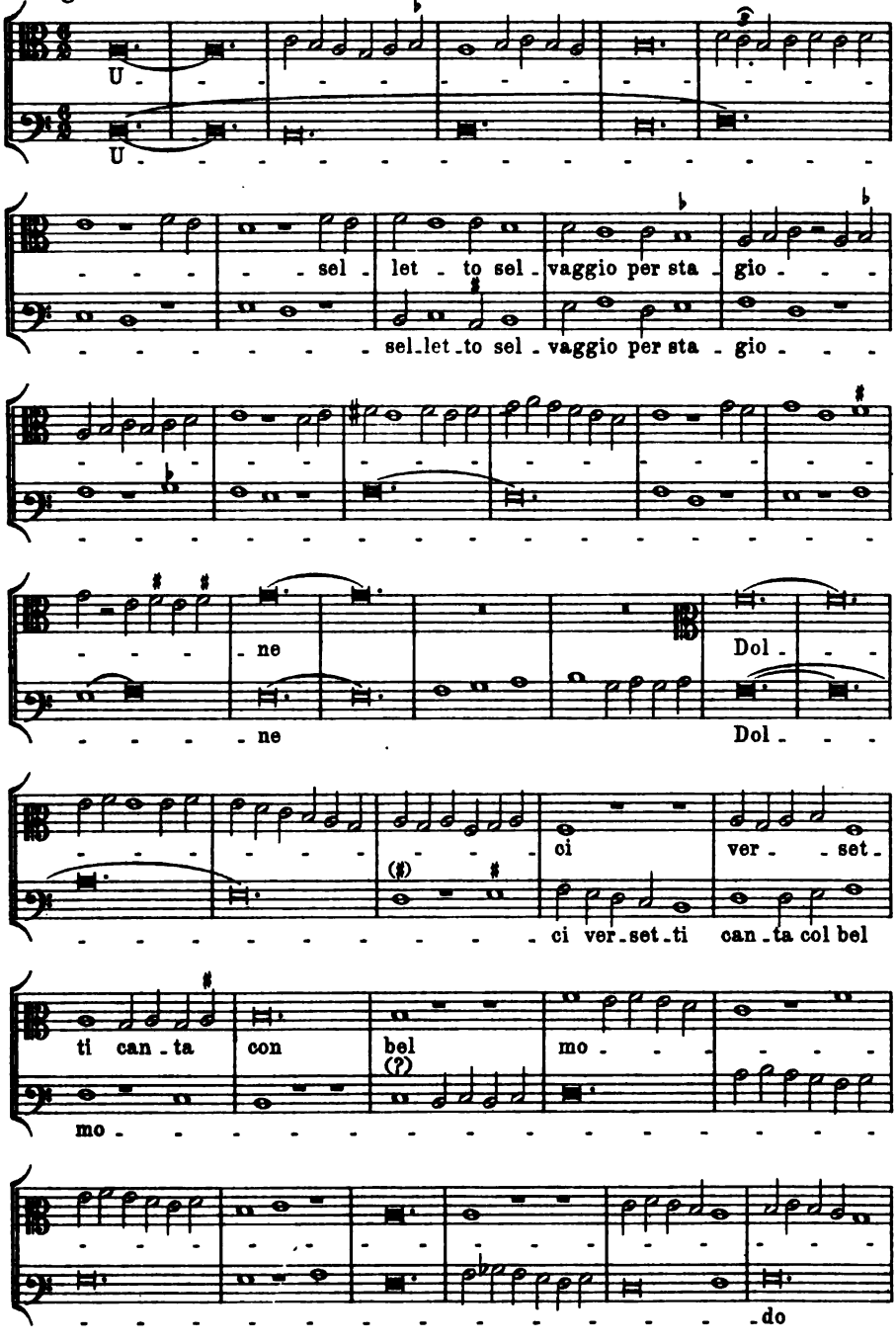
Nr. 41.

Magister Jacobus de Bononia. Florenz, Med. Laur. Pal. 87



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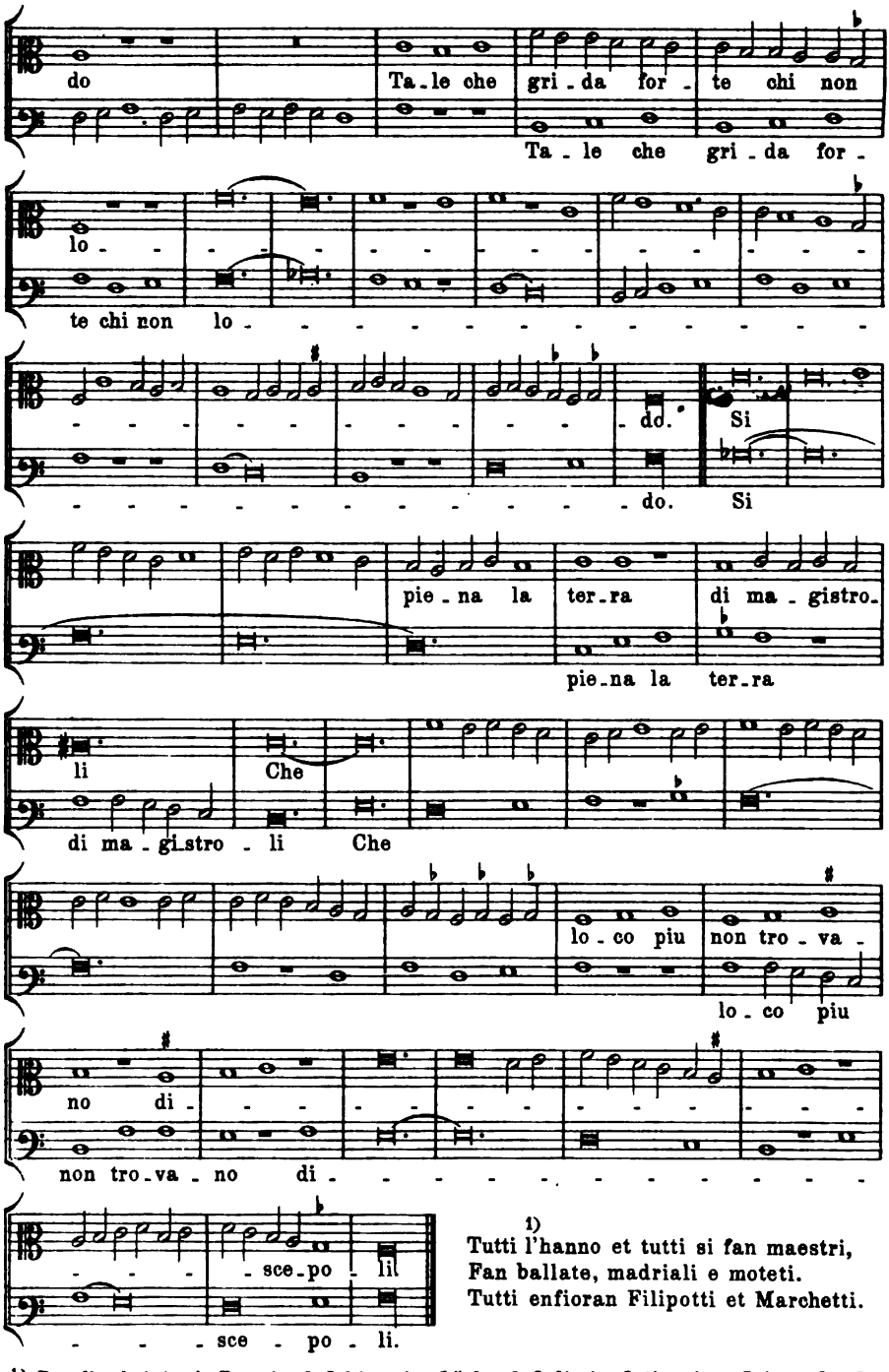

1)
Tutti l'hanno et tutti si fan maestri,
Fan ballate, madriali e moteti.
Tutti enfioran Filipotti et Marchetti.

1) Das l' scheint mir Beweis, daß hier eine Lücke, daß die im 3stimmigen Satz vorhandenen Worte fehlen; l' als Abkürzung von li mit Bezug auf discepoli anzunehmen, hat wenig für sich.

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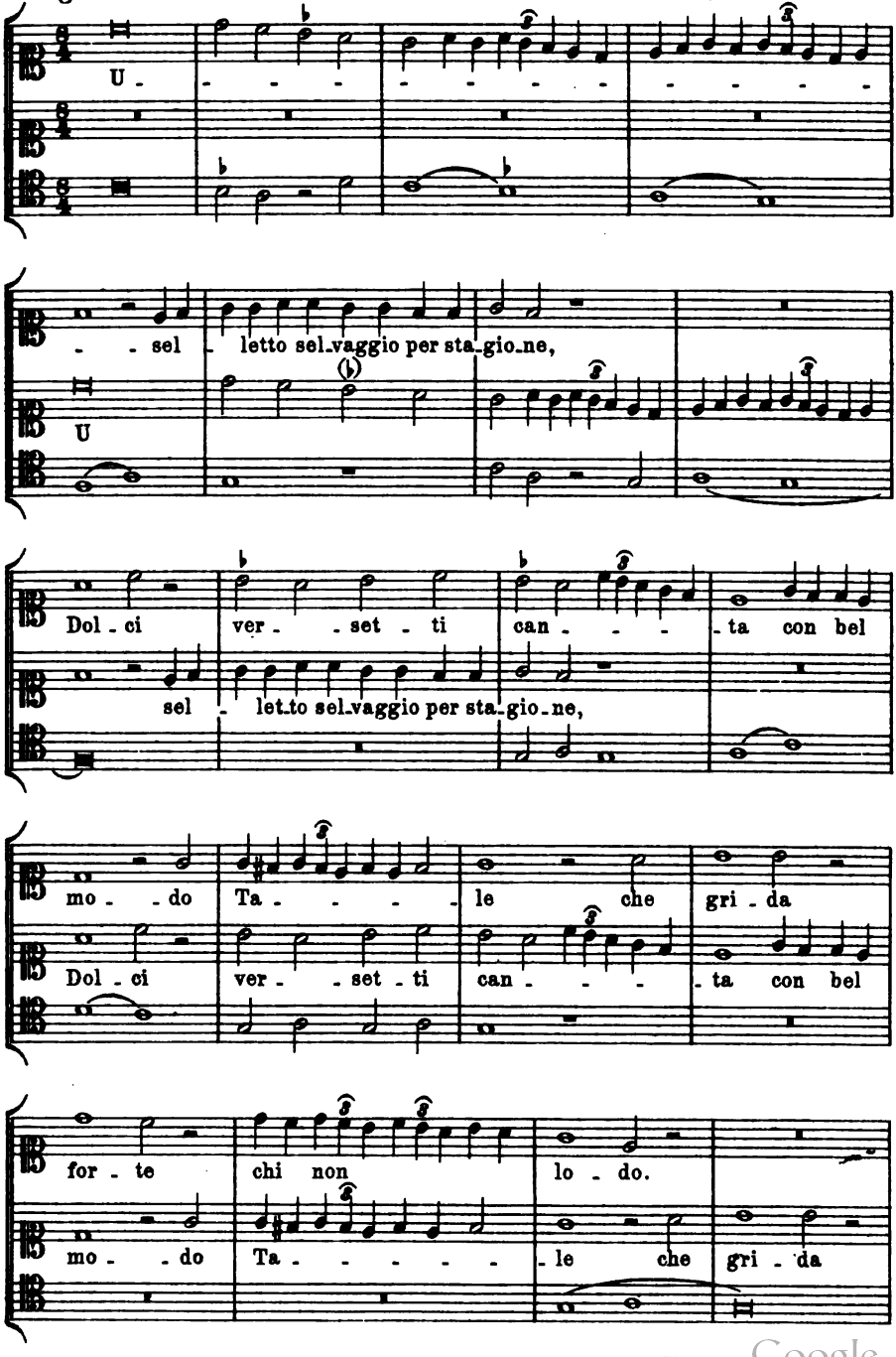
Nr. 42.

Magister Jacobus de Bononia. Florenz, Med. Laur. Pal. 87.



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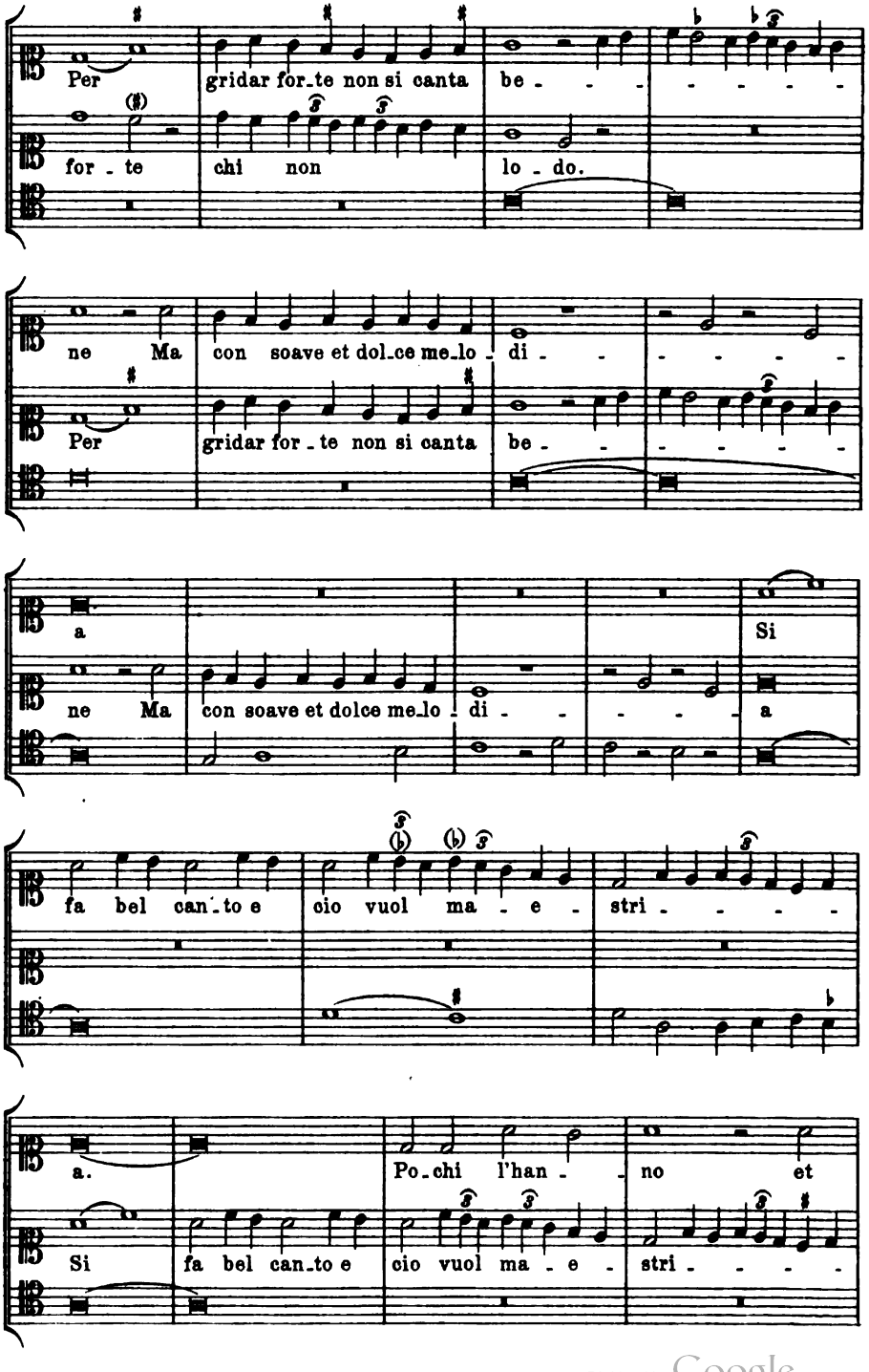

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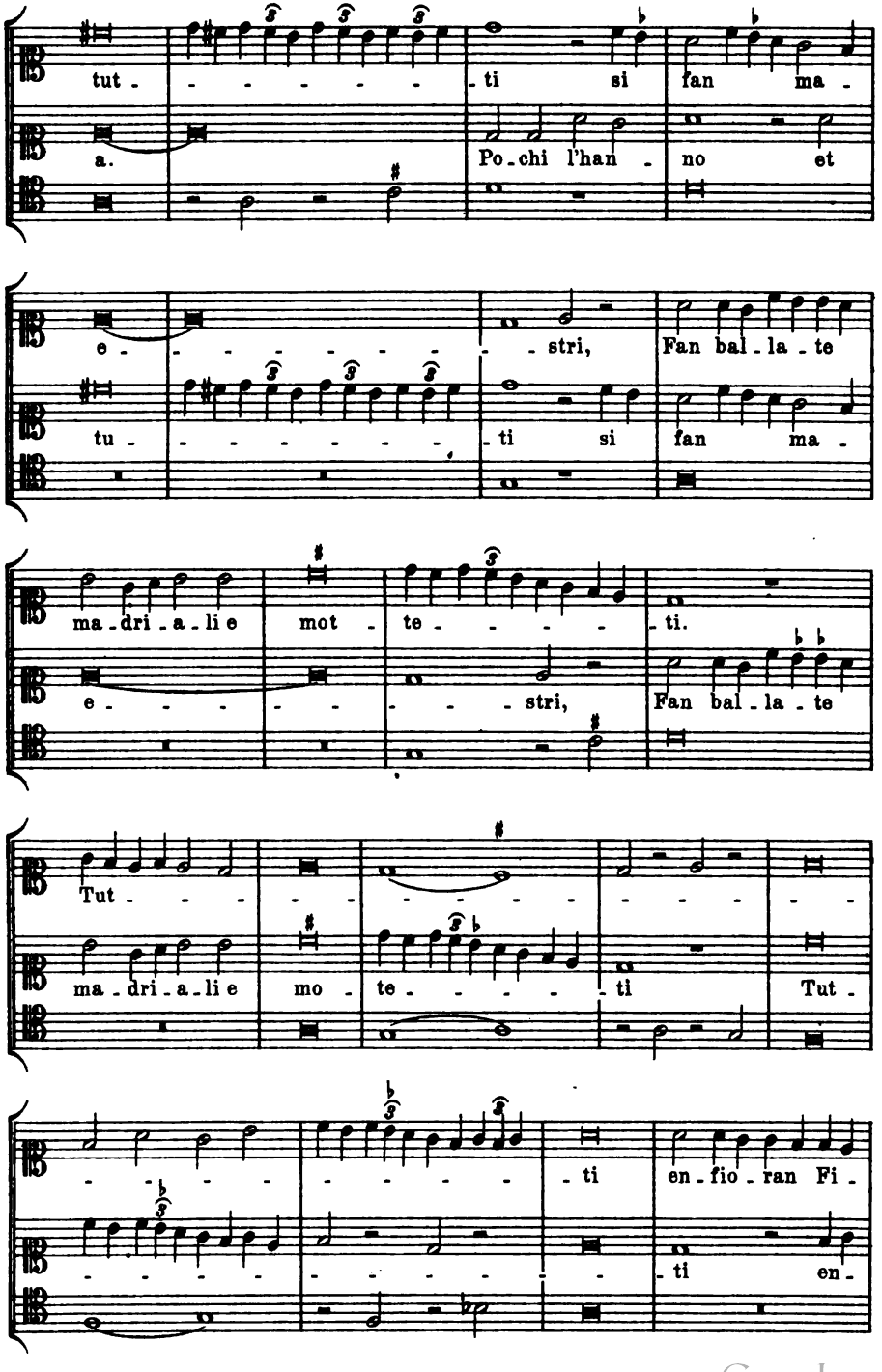

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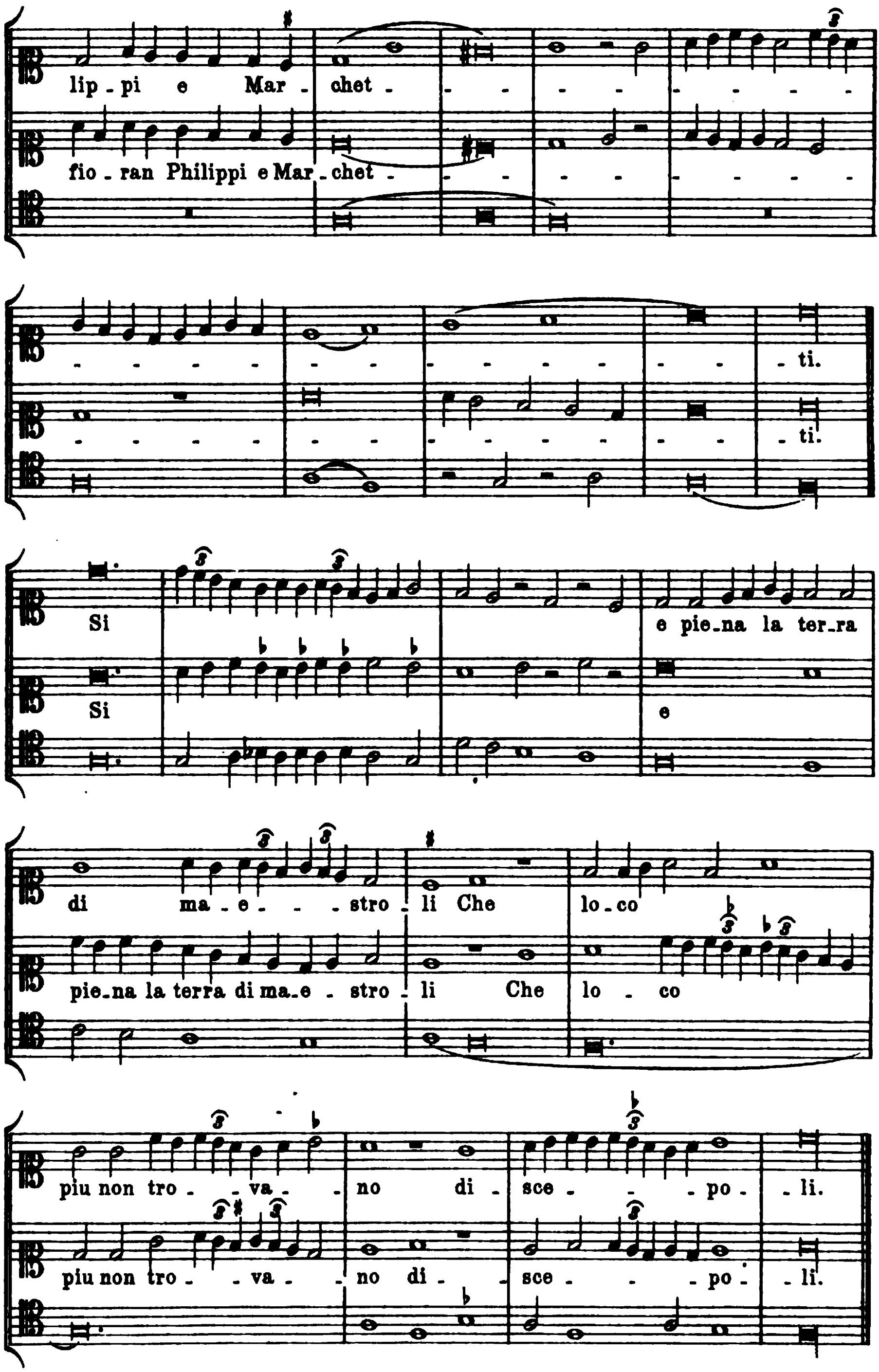

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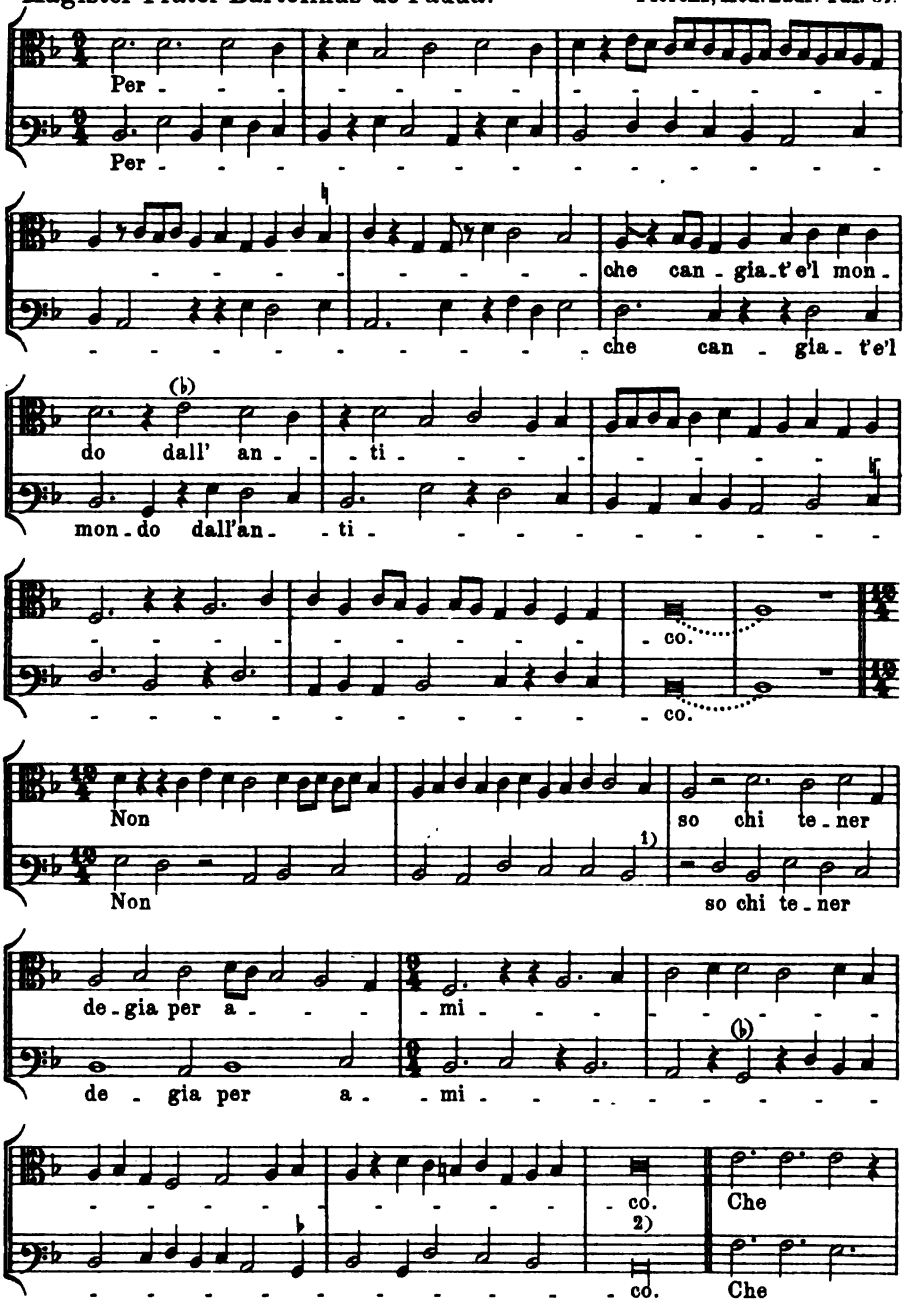
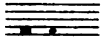
Nr. 43.

Magister Frater Bartolinus de Padua.

Florens, Med. Laur. Pal. 87.



1) Im Ms. letzte beide Noten *d e* statt *e d*.

2) Im Ms. 

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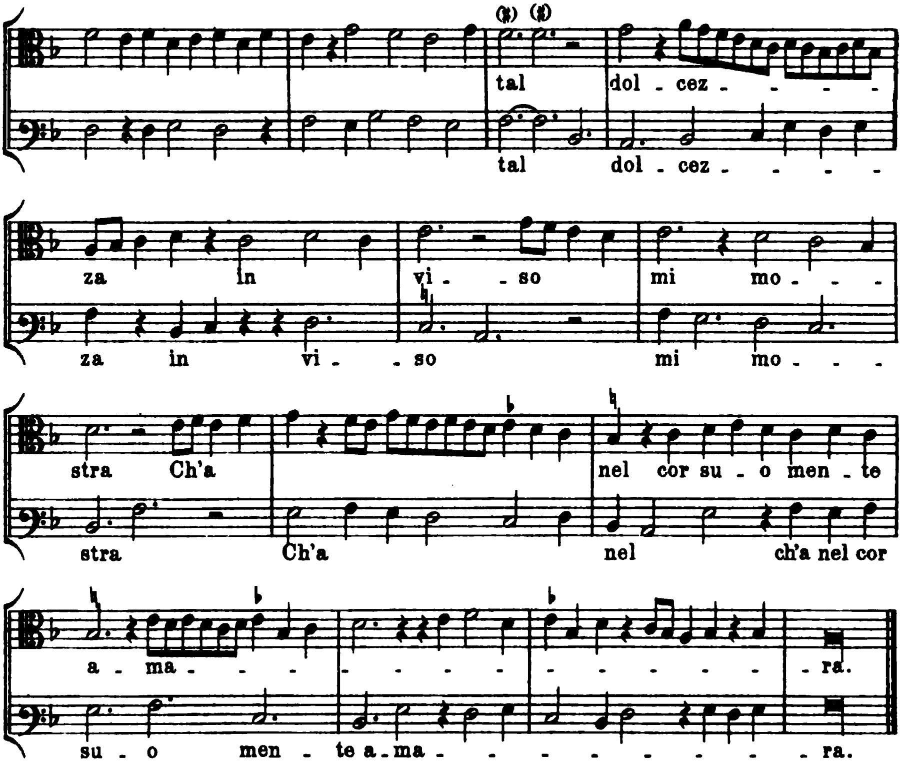
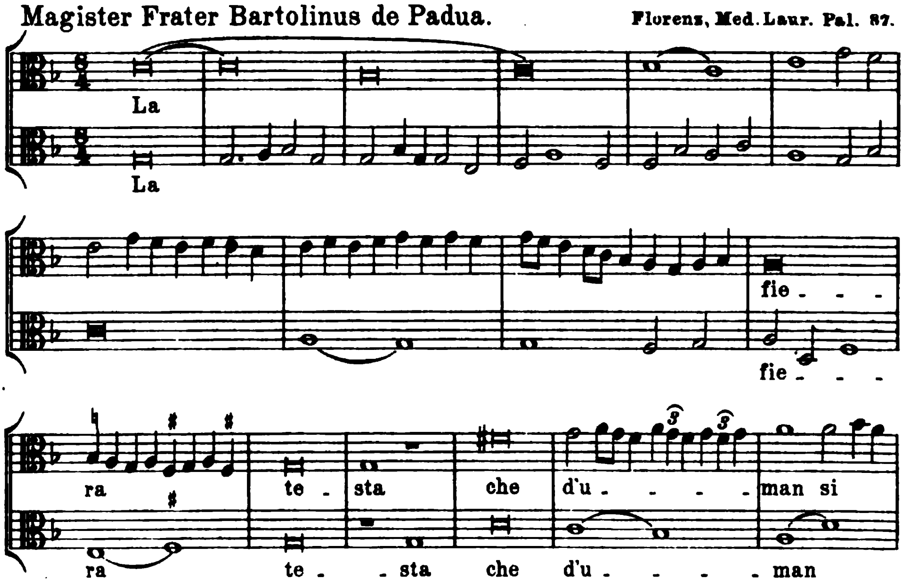


Nr. 44.

Magister Frater Bartolinus de Padua. Florenz, Med. Laur. Pal. 87.



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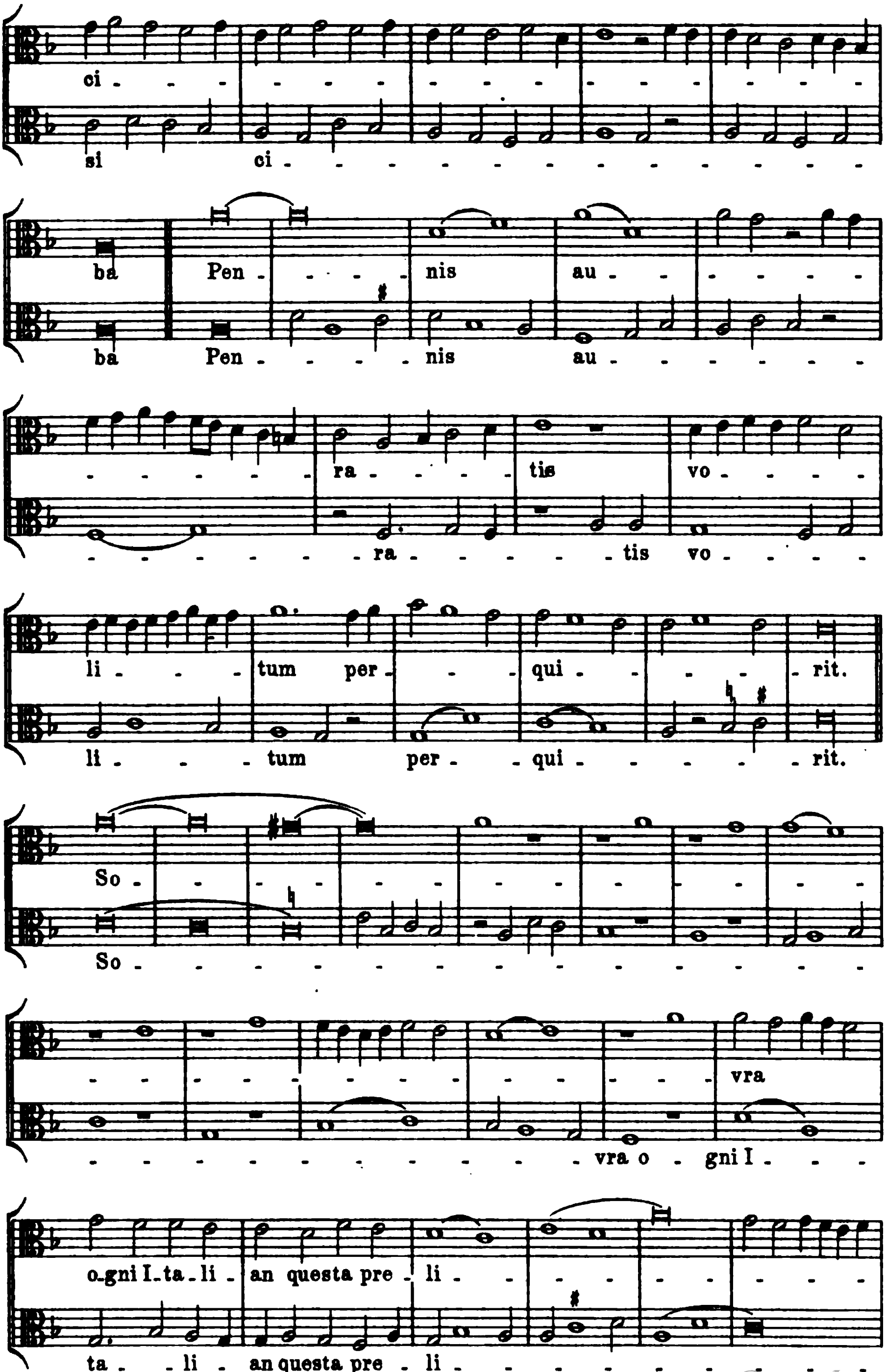

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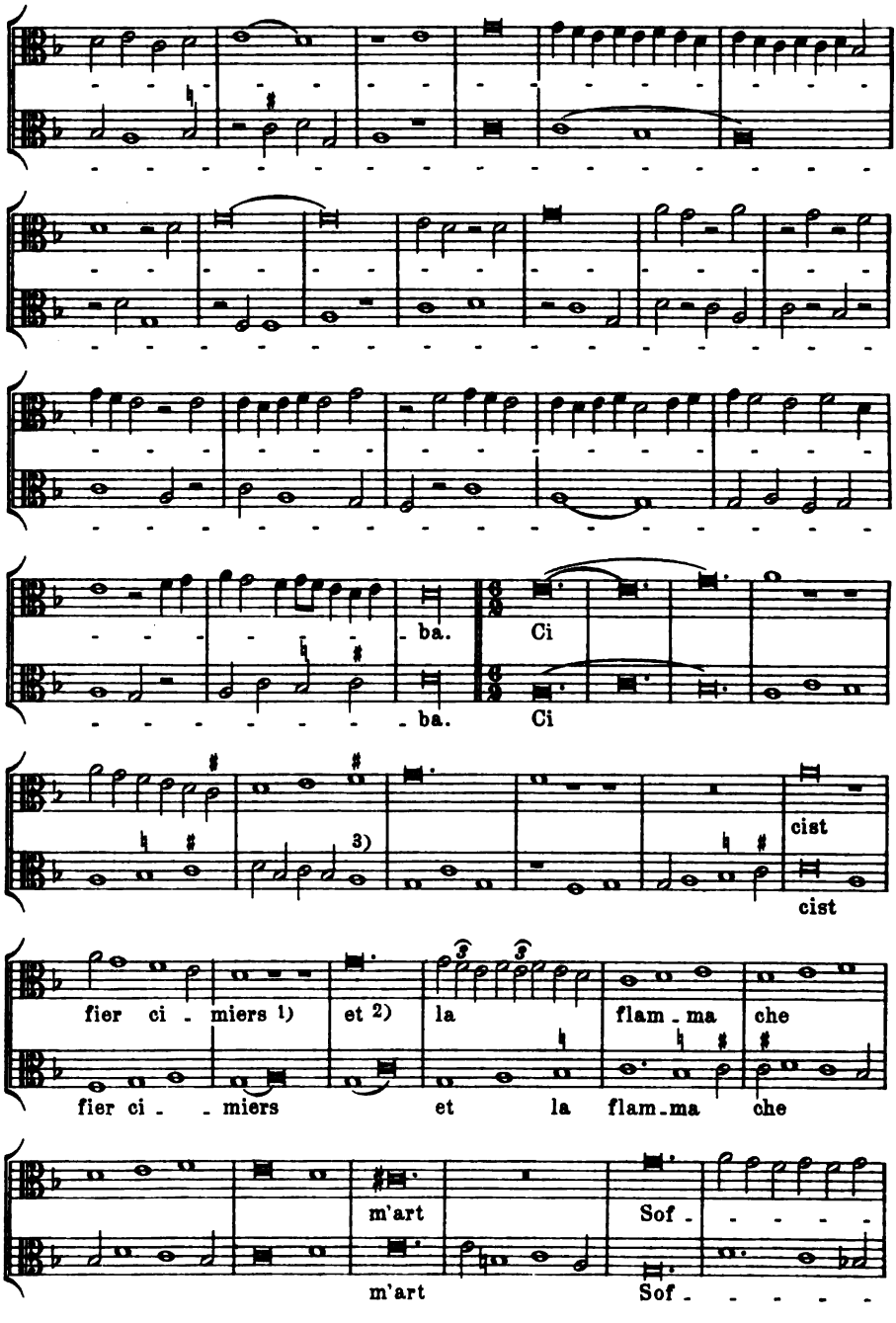

1) Nach Wesselofsky *cimieres.*
2) Carducci liest *est la flamme qui m'art.*
3) Lesart Paris ital 568, welche den Vorzug verdient vor der Fassung Flor. 87

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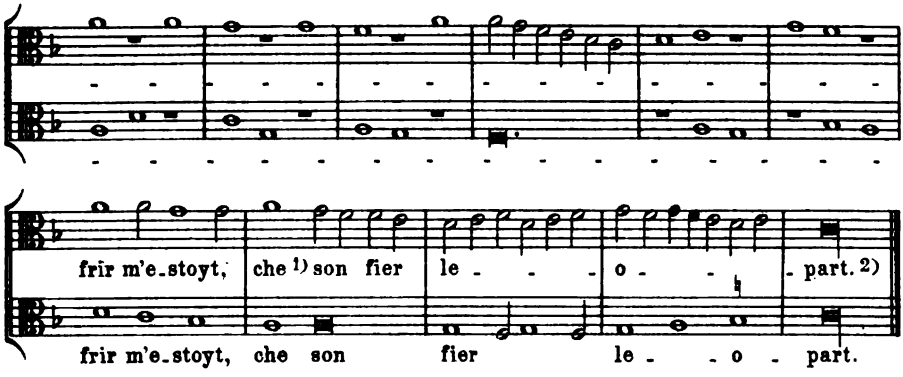
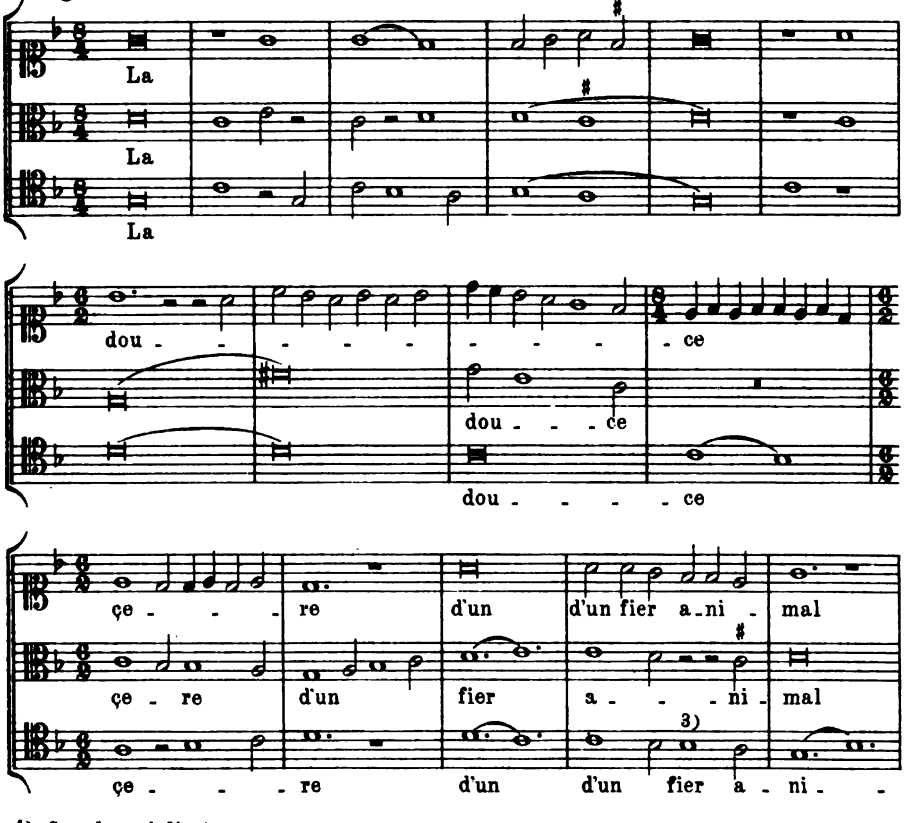


Alba sub ventre palla decoratur,
Perchè del mondo signoria richiede;
Velut eius aspectu demonstratur.

Nr. 45.

Magister Frater Bartolinus de Padua. Florenz, Med. Laur. Pal. 87.



1) Carducci liest *que*.
2) Carducci liest *l'espart*.
3) In Paris ital 568 *a*.

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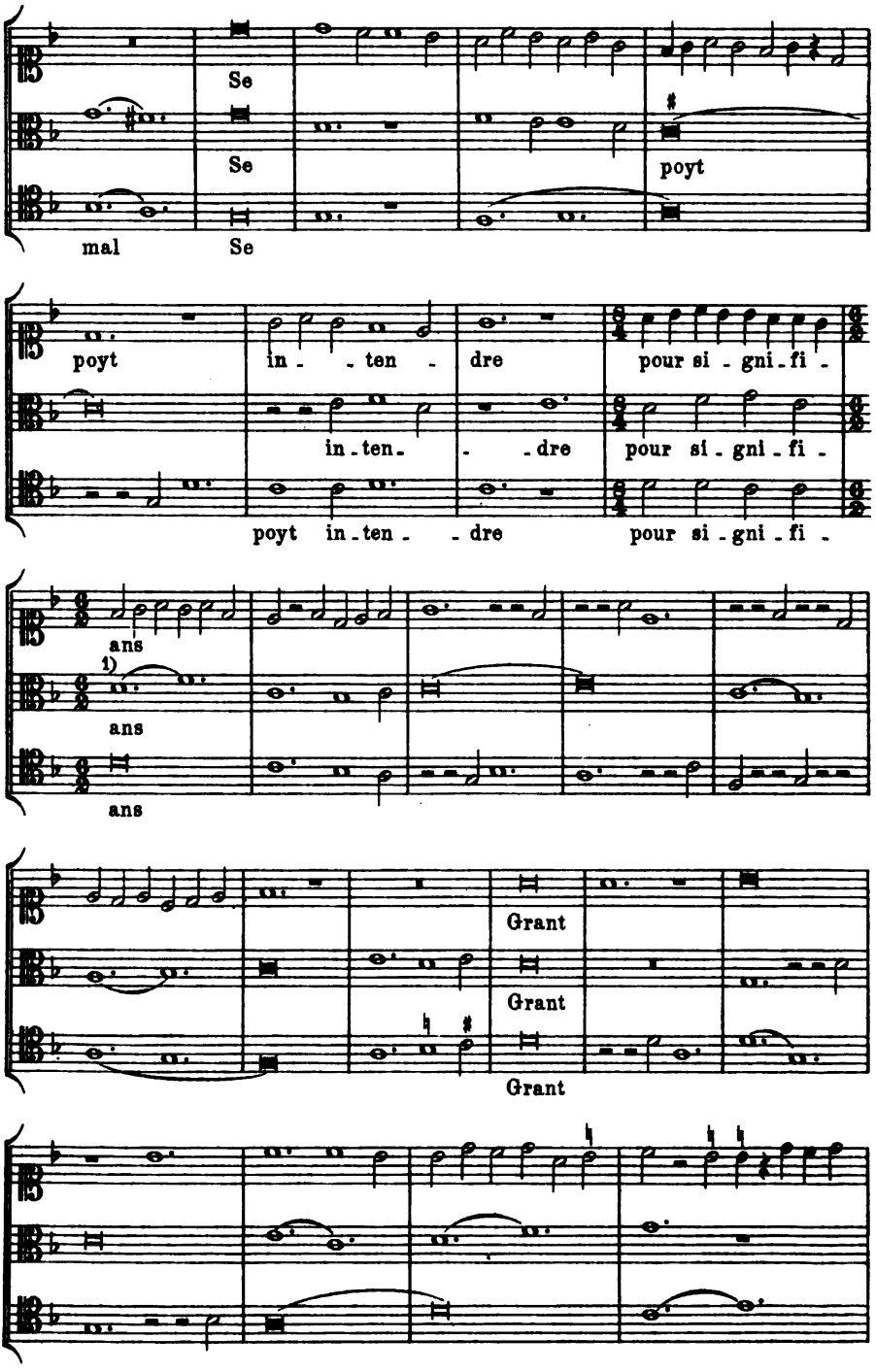

1) Nach dem Ms. erfolgt der rhythmische Wechsel erst einen Takt später.

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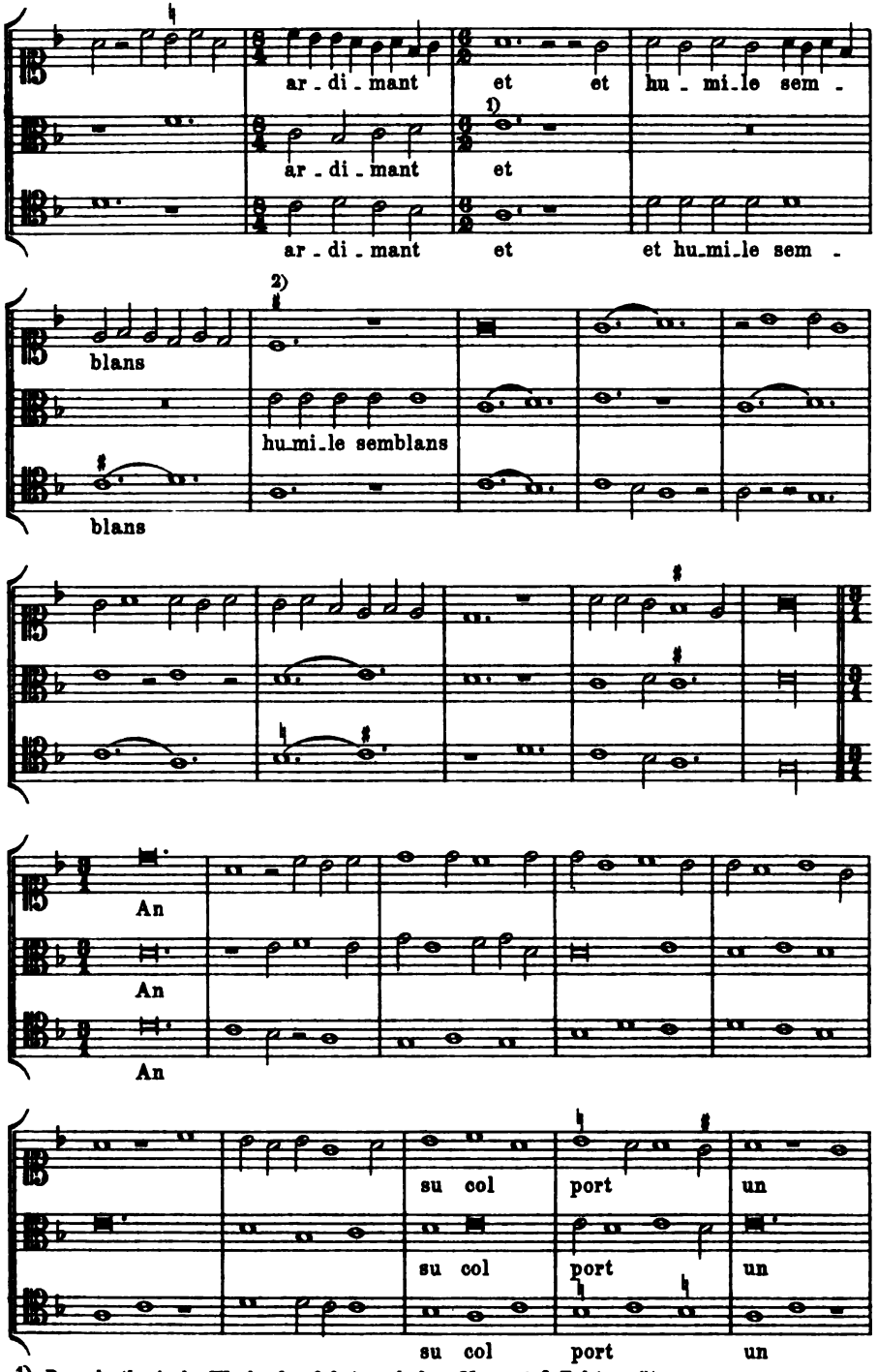

1) Der rhythmische Wechsel erfolgt nach dem Ms. erst 3 Takte später.
2) Kreuz ist in Paris ital. 568 vorgeschrieben.

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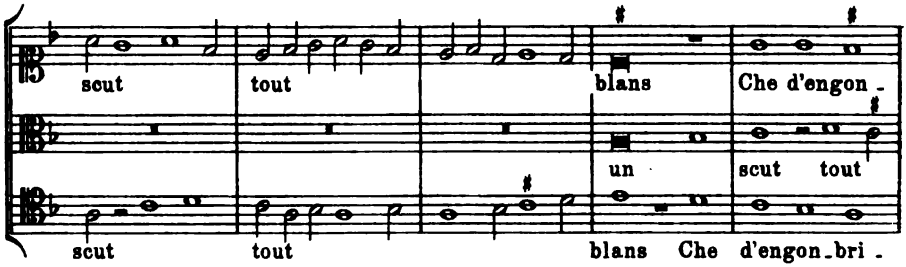
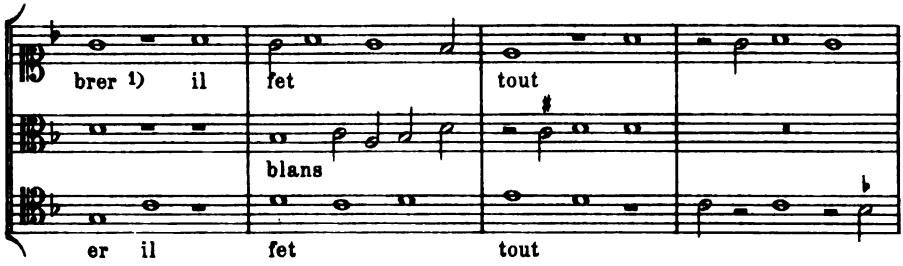
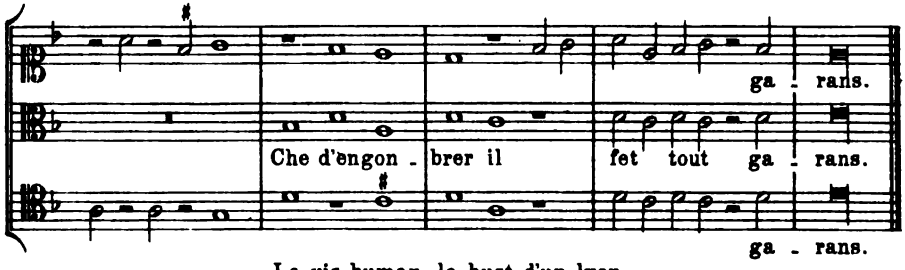


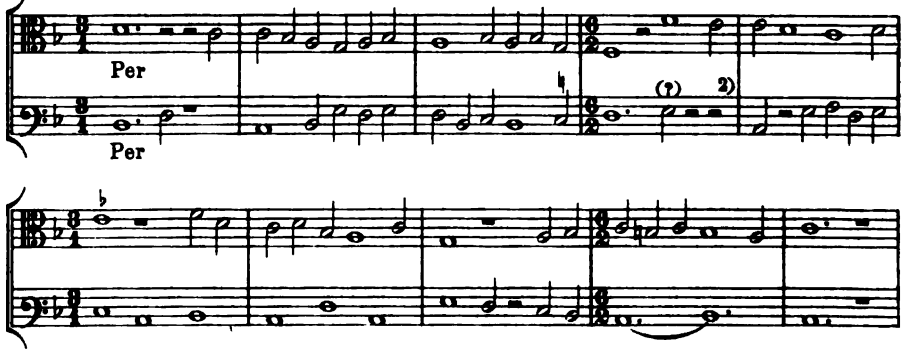




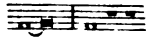
Le vis human, le bust d'un lyon
Intre sigies (!) d'un bref allegier
Que dit lyamant sans dottier.

Nr. 46.

Magister Frater Bartolinus de Padua. Florenz, Med. Laur. Pal. 87.



1) Wesselofsky liest *engonbrier*. Beide Lesarten finden sich in Florenz Pal. 87.
2) Vielleicht ist die Schreibung der Pausen nur ein Versehen; dann hat der rhythmische Wechsel zu unterbleiben. Unbedeutend verändert würde dadurch nur Takt 9 und 10, wo die Unterstimme z. B. lauten würde:



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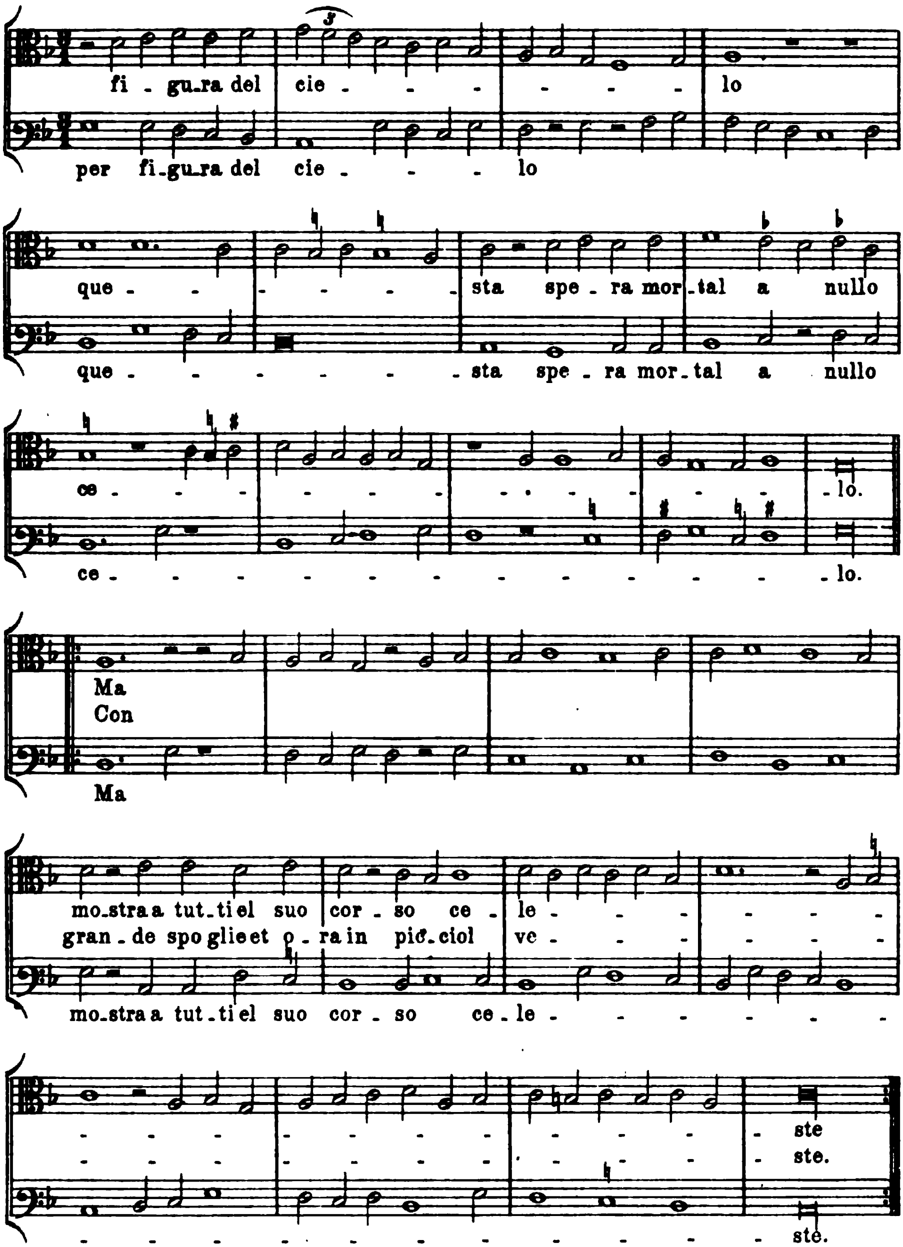

E muta doglia in feste
E cosi occulta a tutti el suo bel velo
O voglia si, o voglia no, ciascuno
Dee viversi che depossa quel muno
Di laude che digiuno
Non sia, ma abbia memoria sanza velo.

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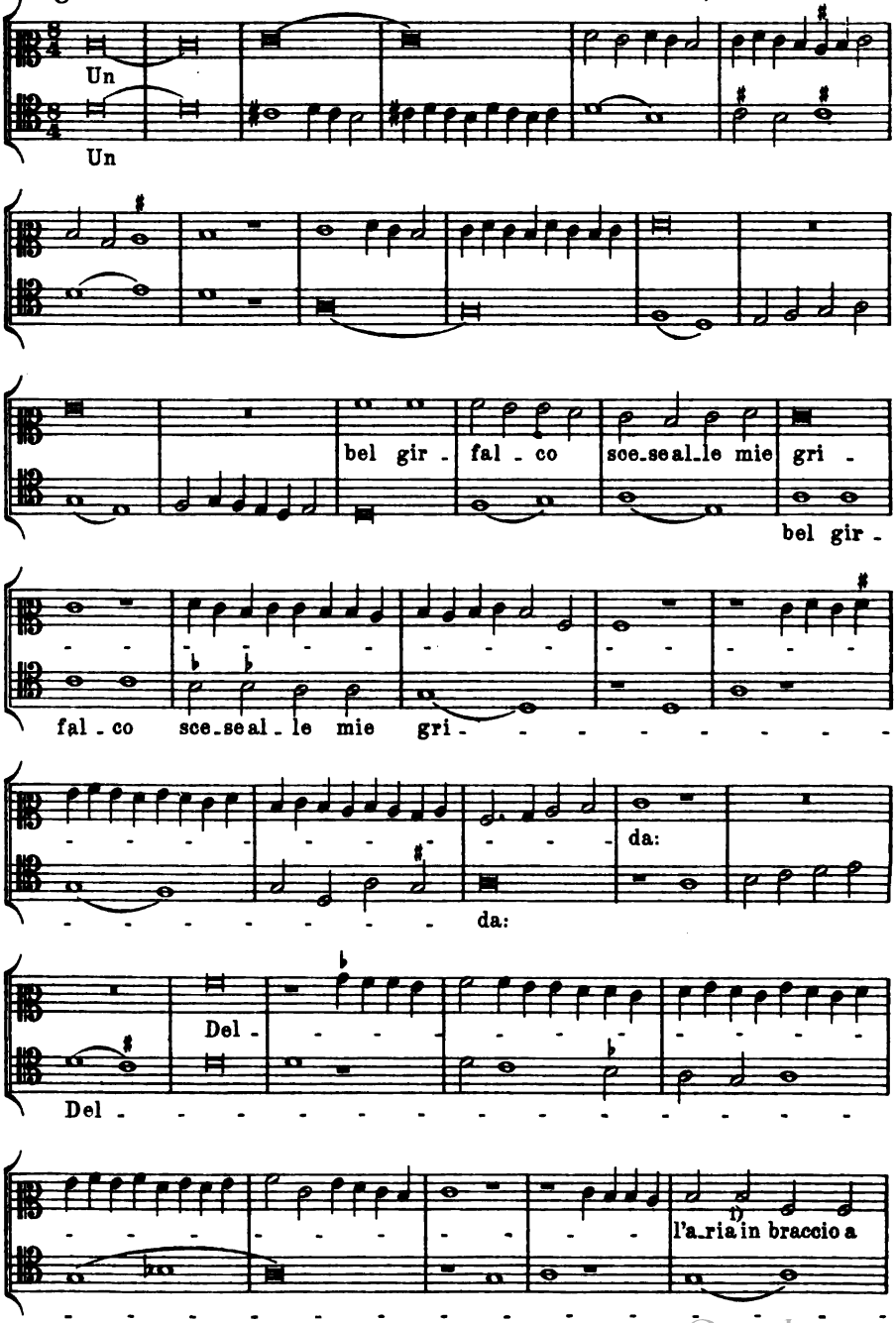
III.

Nr. 47.

Magister Dominus Donatus de Florentia. Florenz, Med. Laur. Pal. 87.



1) Carducci liest *aere*.

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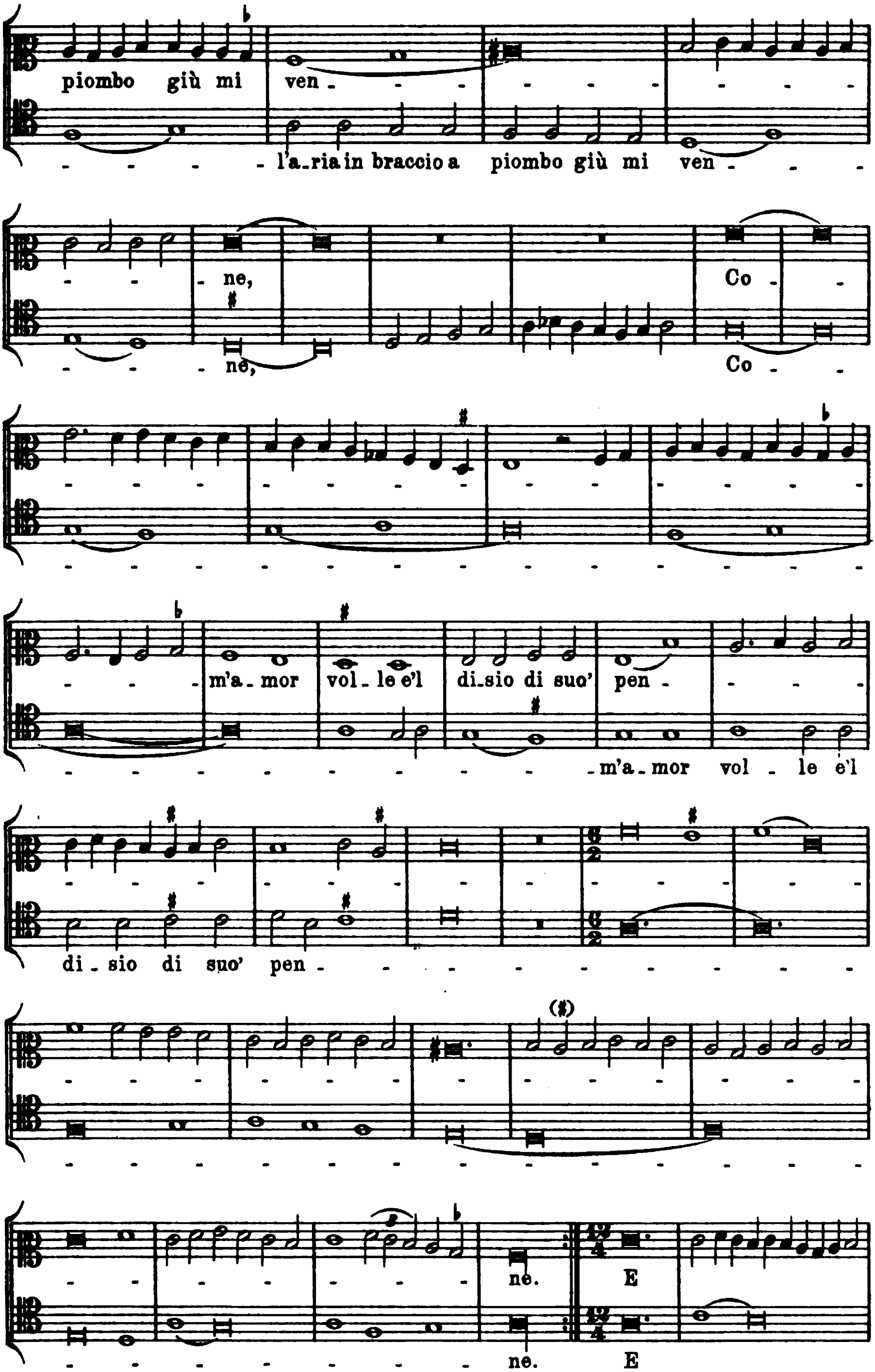

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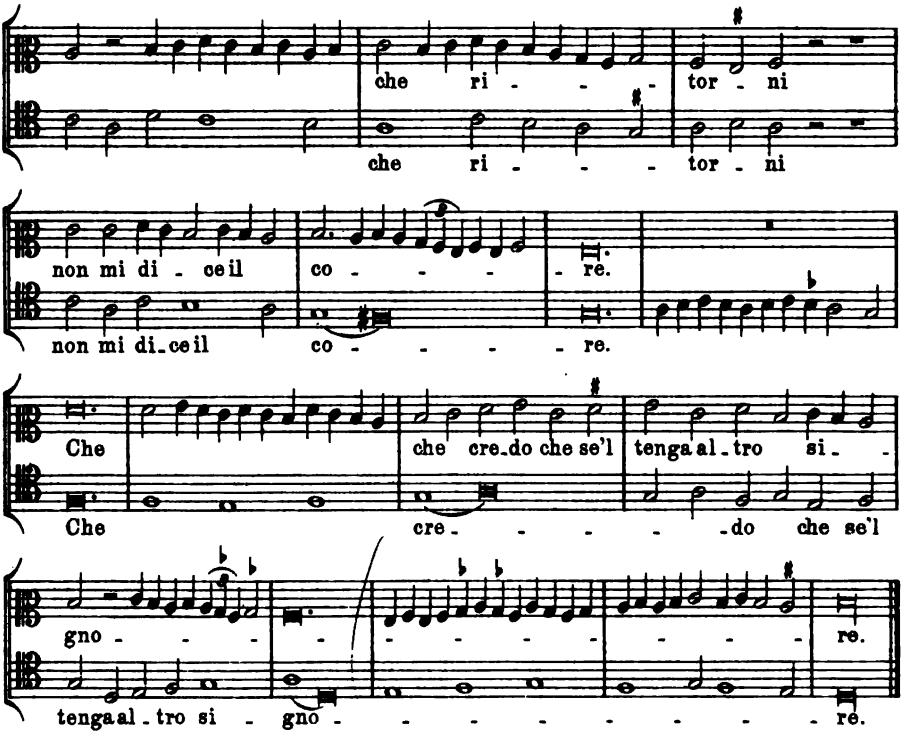
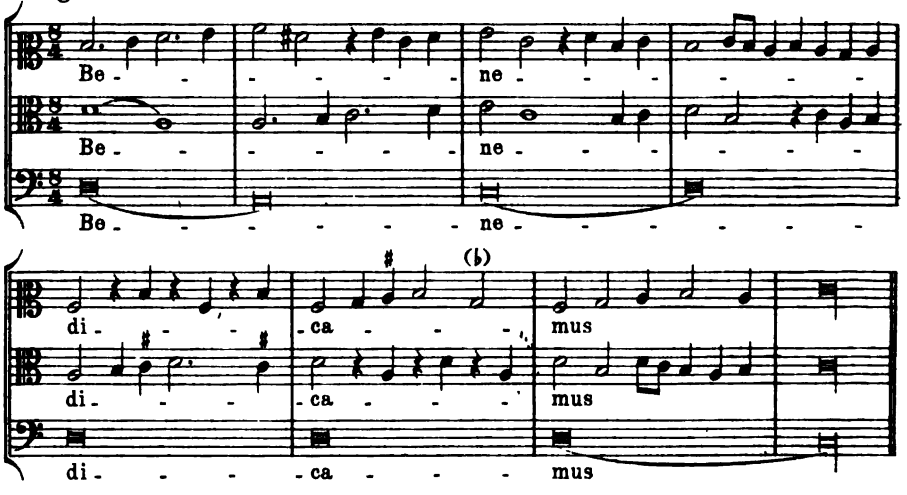


In pie gli misi; e, fatto ch'ebbe gorga,
Alzò piu assai che non fu la caduta;[1])
Onde, giocando, i'l perde' di veduta.

(Worte für die Wiederholung des ersten Teils.)

Nr. 48.

Magister Ser. Ghirardellus. Paris, Bibl. Nat. f. ital. 568.



1) Bei Trucchi nach Ms. Redi: Alzò piu alto assai che la caduta.

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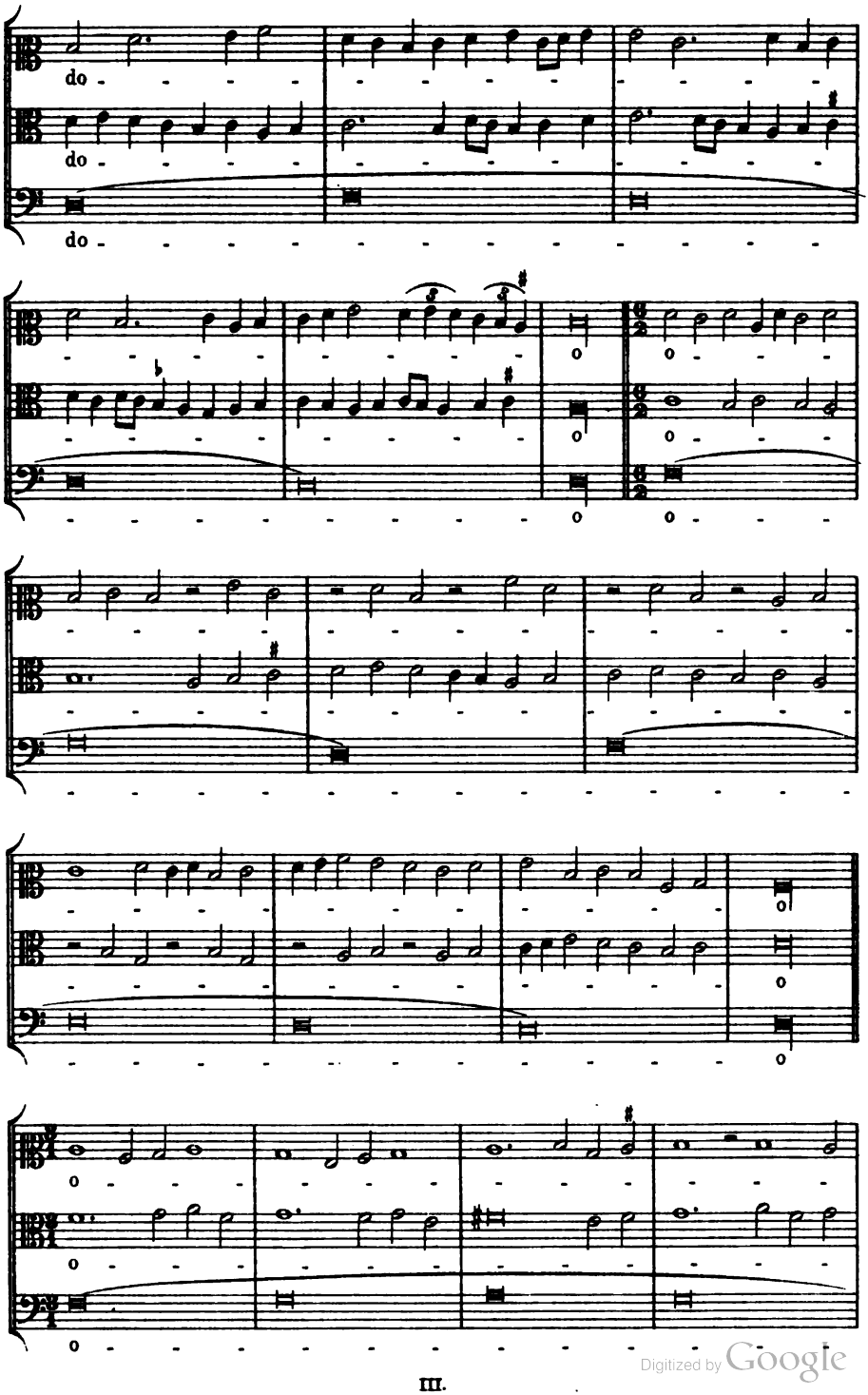

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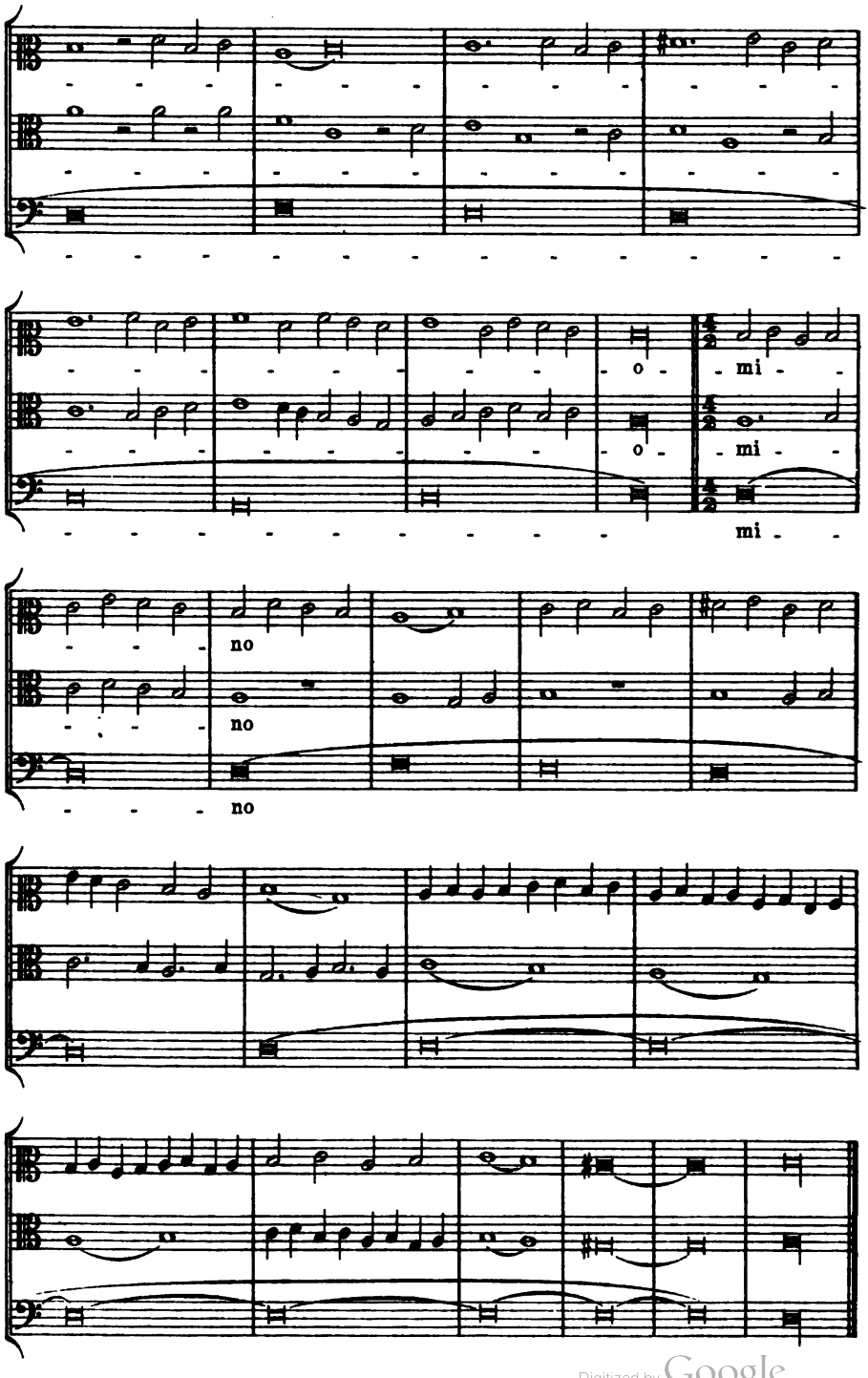

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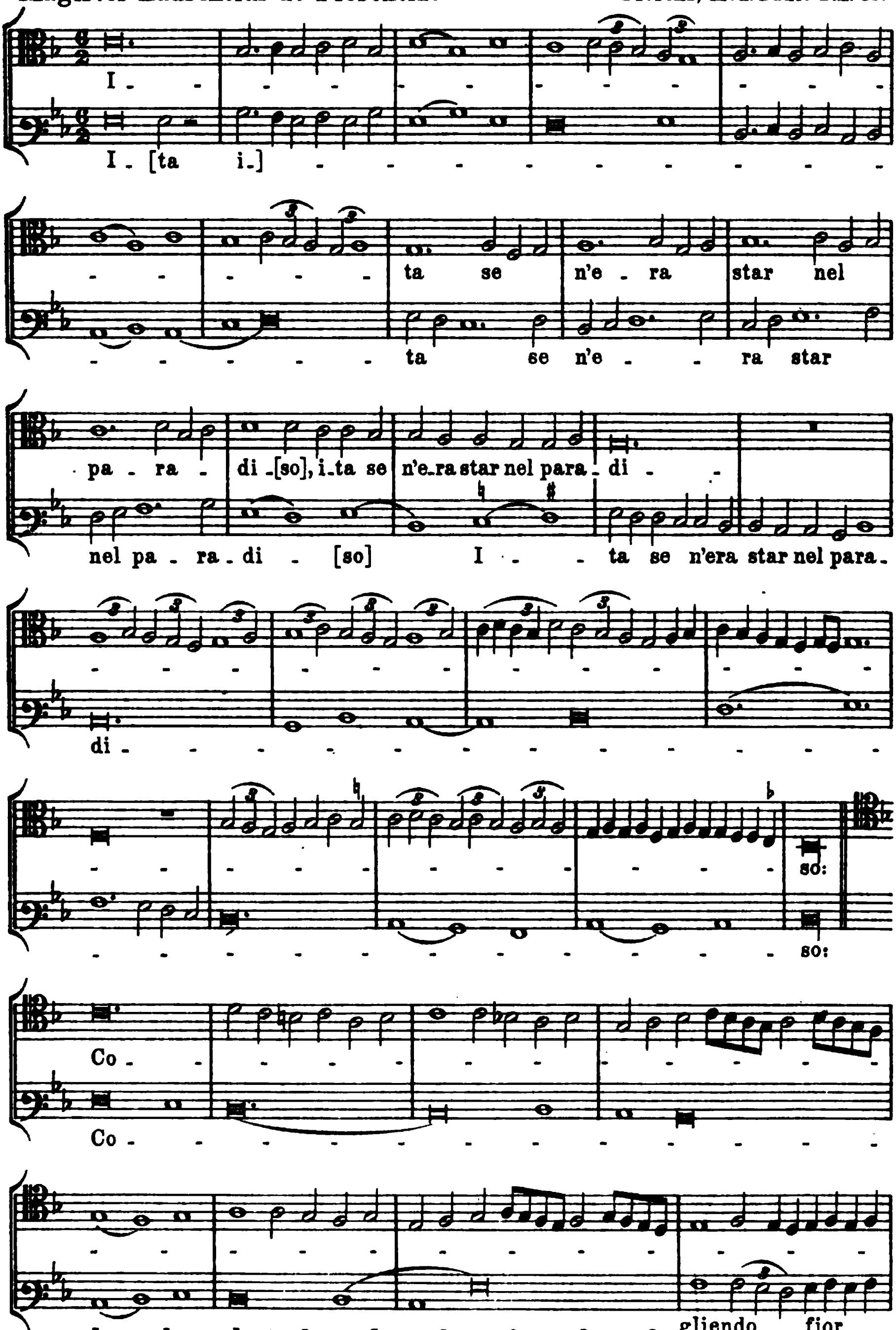
Nr. 49.

Magister Laurentius de Florentia. | Florenz, Med. Laur. Pal. 87.



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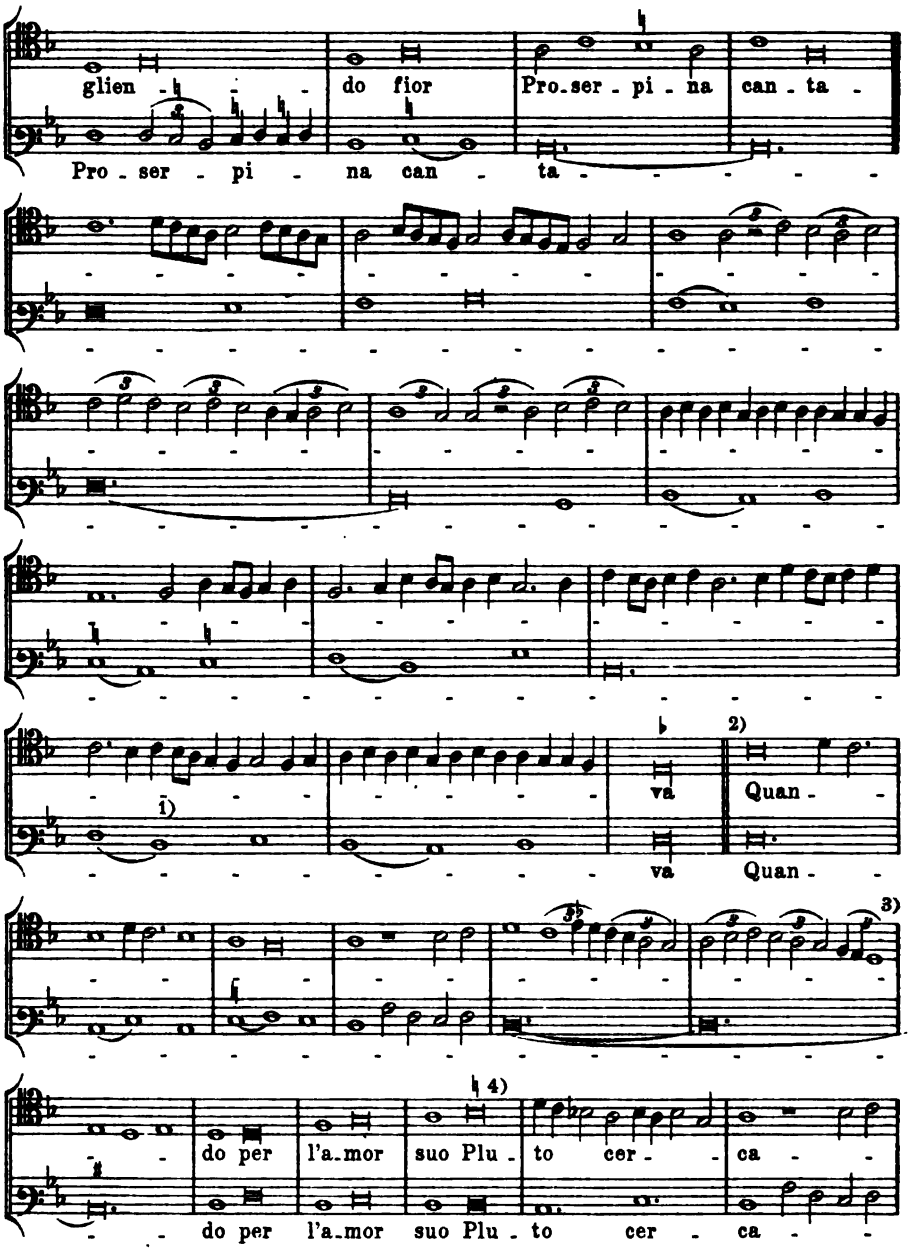
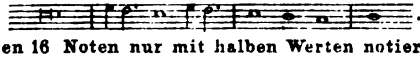


1) Vielleicht ist besser im Baß *c* zu konjicieren.
2) Hinsichtlich der folgenden drei Takte der Oberstimme stimmen beide Fassungen so genau überein, daß an der Übertragung nicht zu zweifeln ist. Durch eine Konjektur, Änderung der *brevis* des dritten Taktes in *semibrevis*, läßt sich allerdings ein bedeutend besser klingender Satz erzielen. Dann wäre die Oberstimme zu übertragen:



3) Im Original die letzten 16 Noten nur mit halben Werten notiert.
4) In der zweiten Fassung vorgeschrieben.

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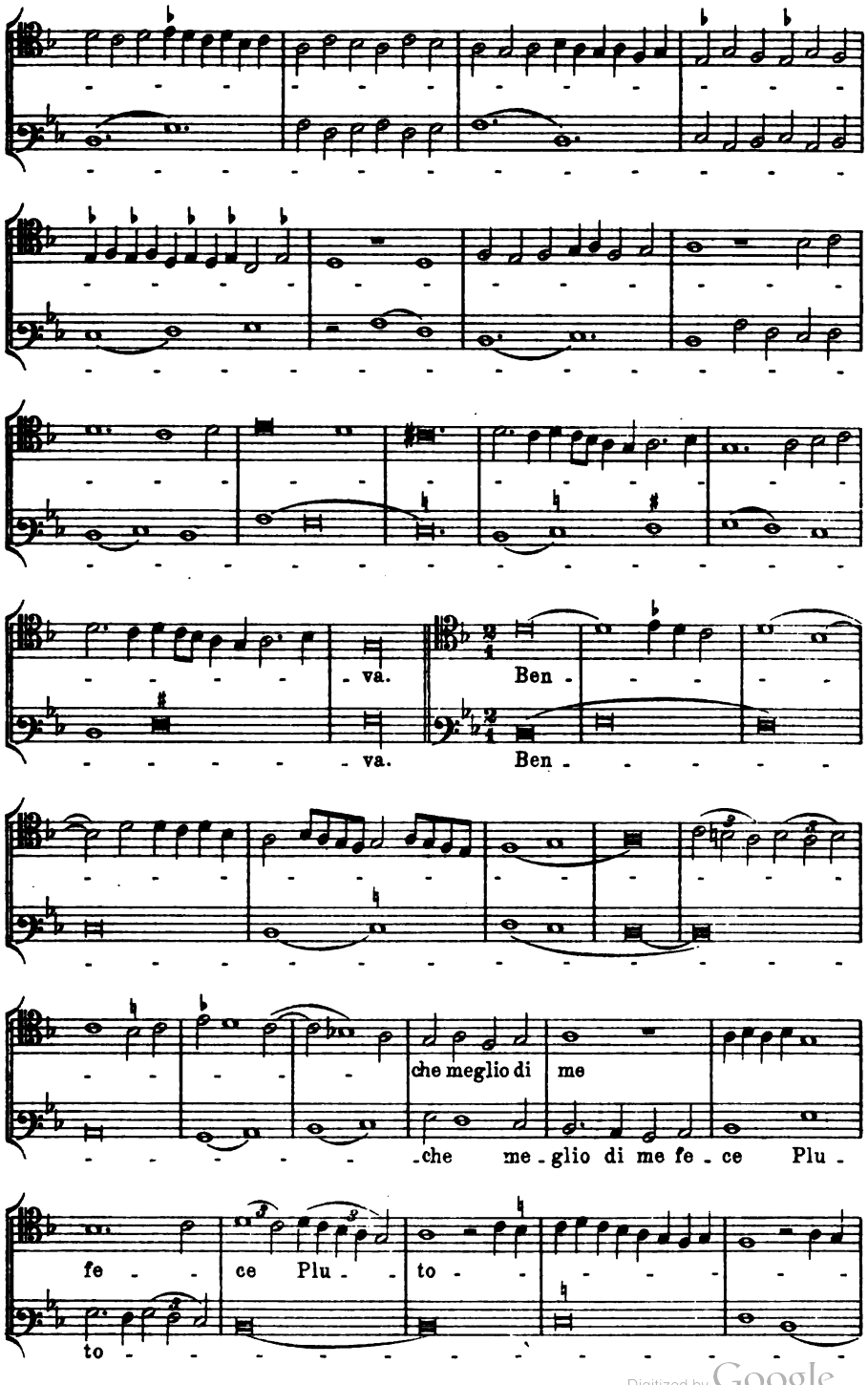

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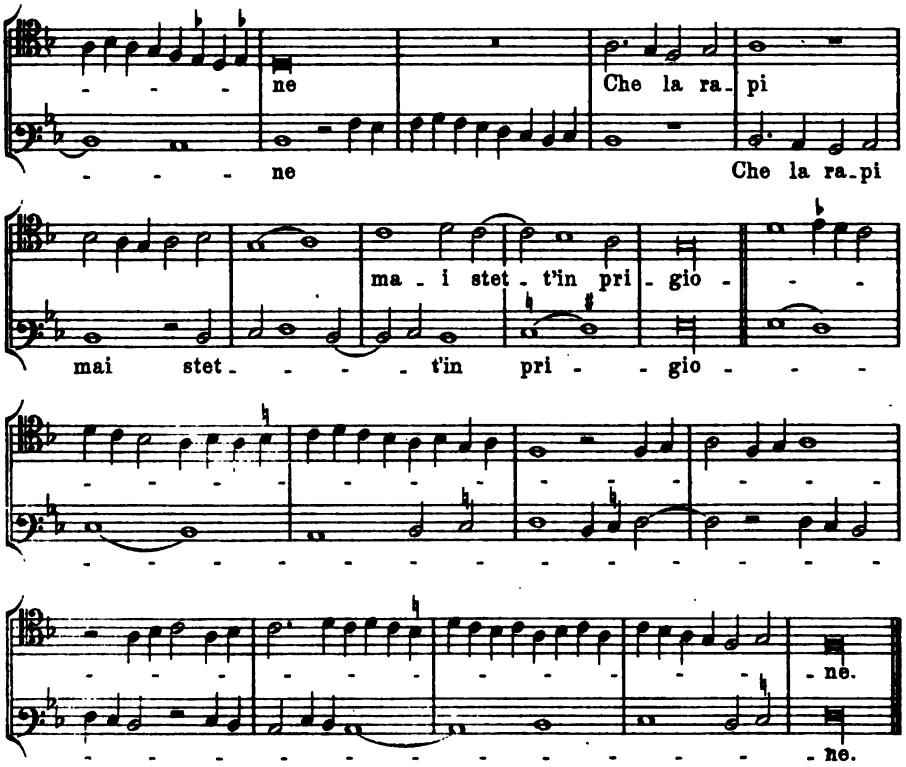
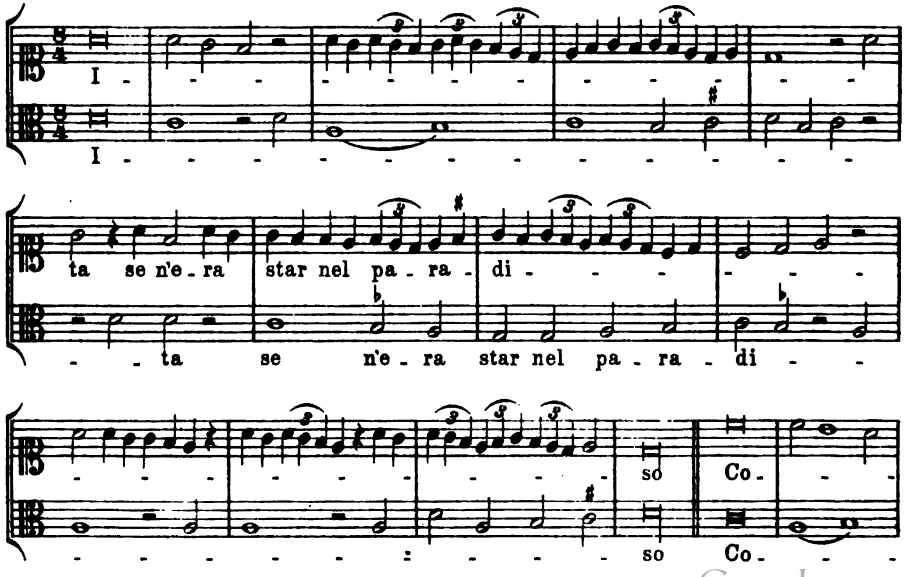


Nr. 50.

Dominus Abbas Vincentius de Arimino. Florenz, Med. Laur. Pal. 87.



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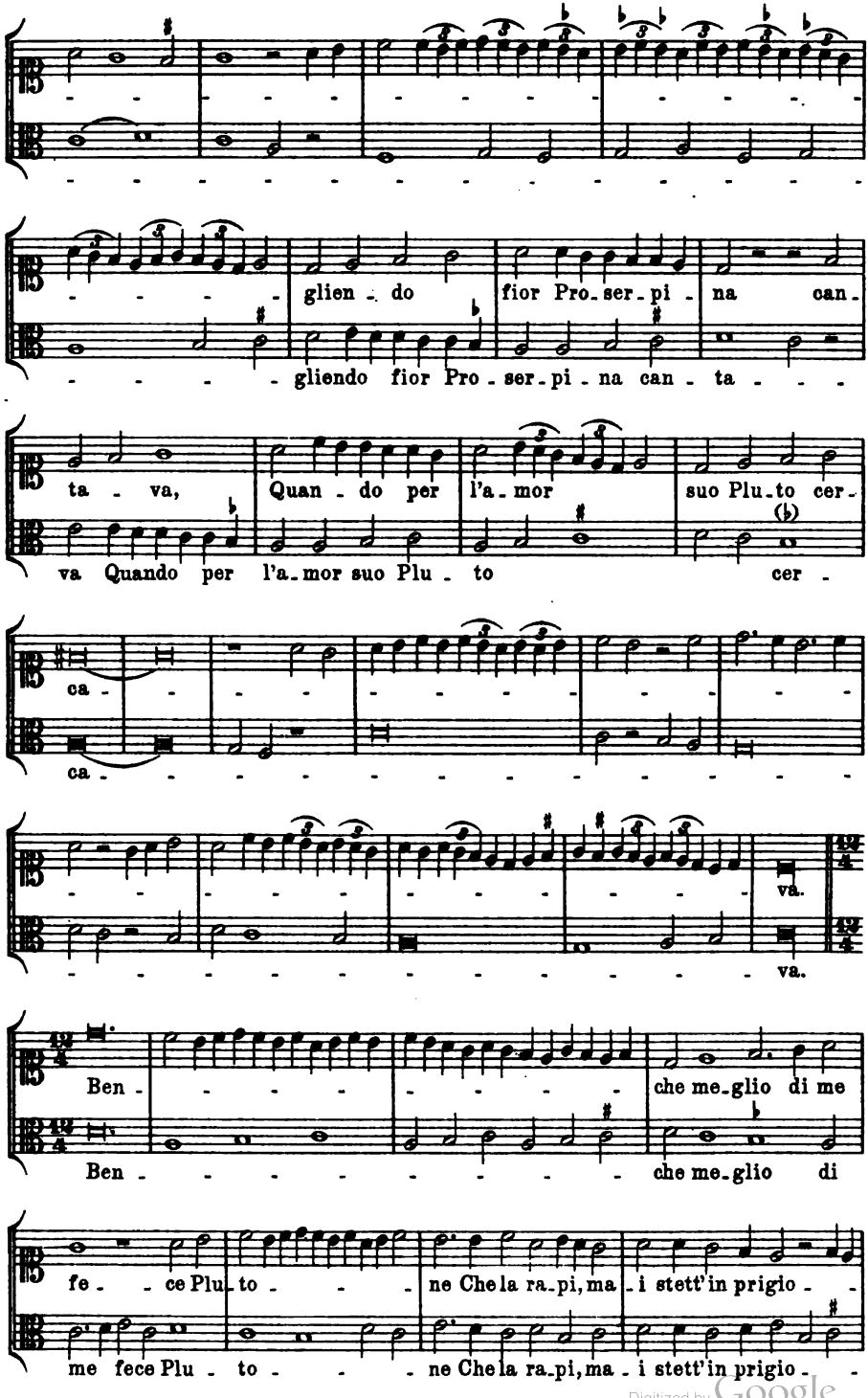

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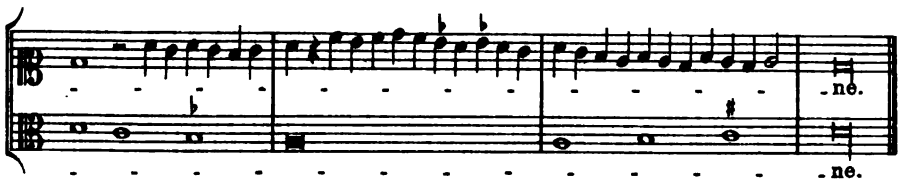
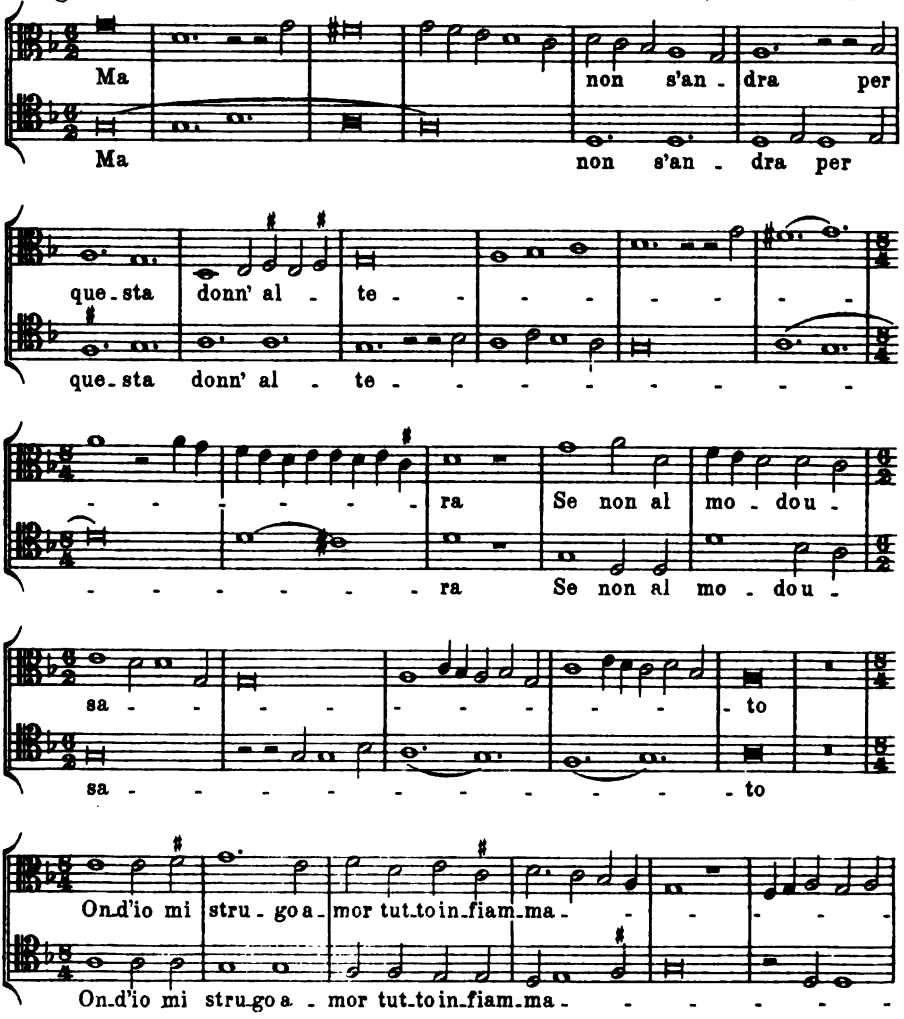


Cosi m'apparve ond'io m'inamorava
La donna che paro' le mani al viso 1)
Per far che mai da lei fossi diviso.

Nr. 51.

Magister Franciscus caecus de Florentia. Florenz, Med. Laur. Pal. 87.



1) In Paris ital 568: ch'adoprò le mani e'l viso.

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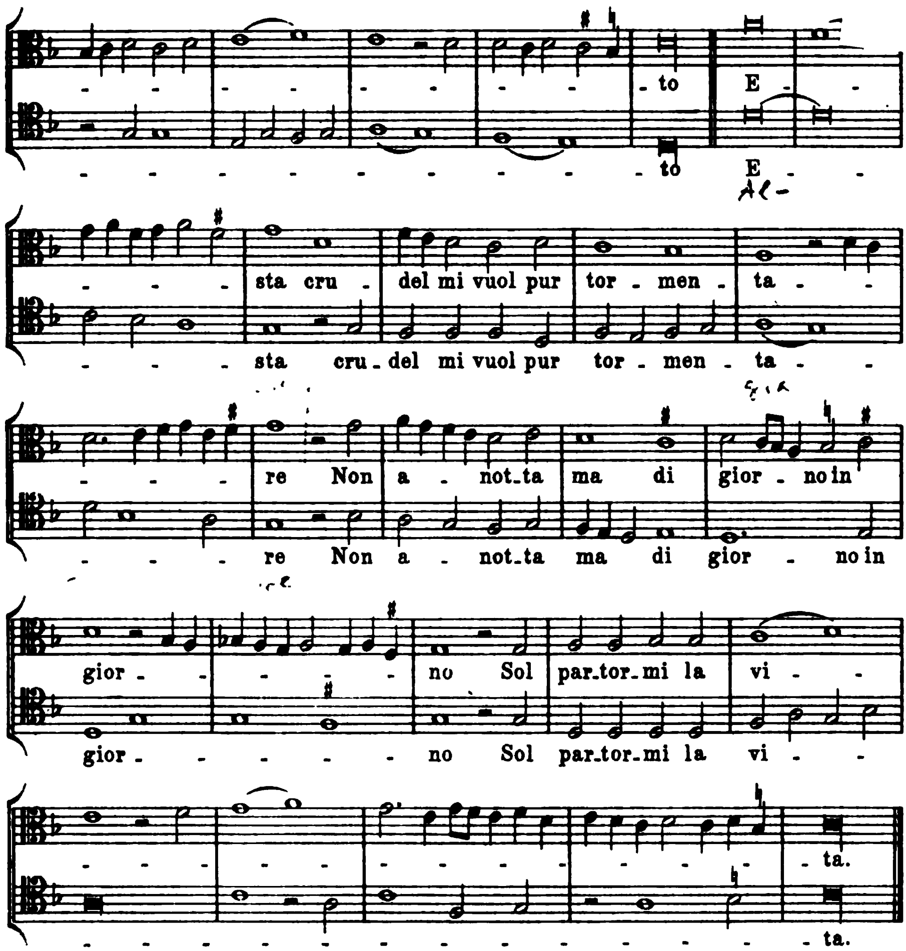
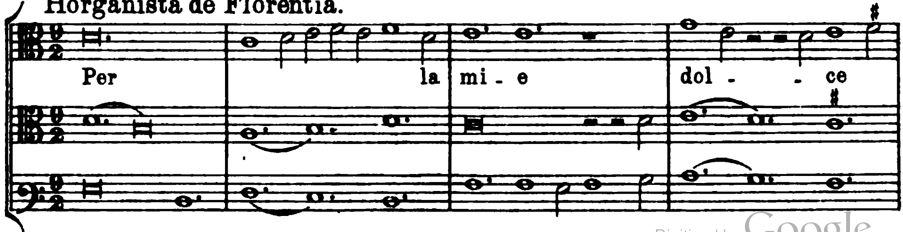


Alcuna volta mi fa rallegrare
Monstrando lieto a me suo viso adorno
E poi pare smarrita
Dunque perd'io l'anima sbigottita
Dolce morte ti prendi
Sicch' anotta e non a stento pera.
Ma non s'andra per questa donn' altera.

Nr. 52.

Magister Franciscus caecus
Horganista de Florentia.

Florenz, Bibl. Med. Laur. Pal. 87.



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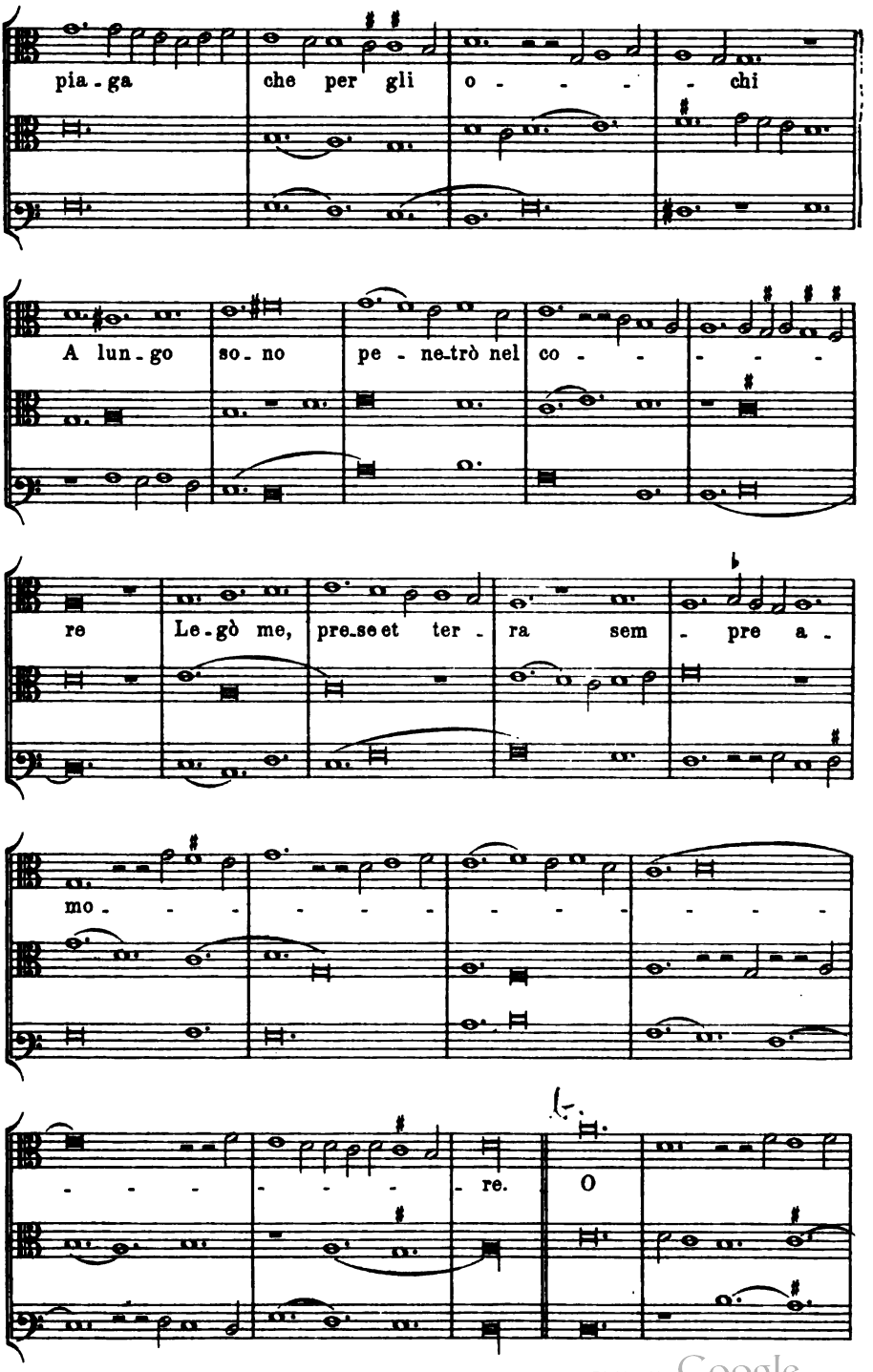

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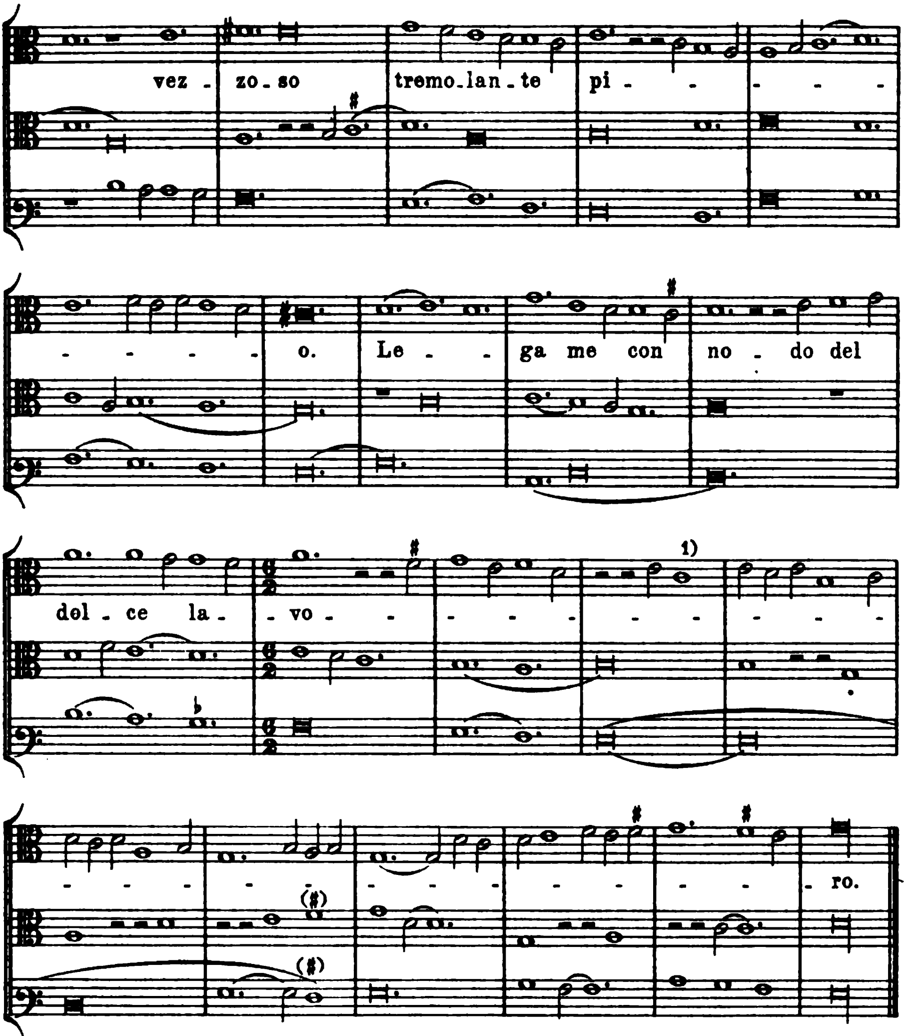

Principal verbo fosti al gran disio,
Perfetto gratioso e tanto soro,
Che come tra metalli fulge l'oro;
Alla virtu di te ogni altra more.
Tanta nel mondo se' degnia d'onore.
|: Per la mie dolce piaga :|

O nobil treza di color d'argento,
Troppo serrasti el cor al tuo servire,
Che nullo amante piu, io bene el sento,
Nel fragile mondo giu potrebbe patire.
Tant' e virtu in un corpo e'l sommo sire
A giunto alle belleze el gran valore,
Per legar bene stretto el servidore.
|: Per la mie dolce piaga :|

1) Vielleicht *h* zu konjicieren.

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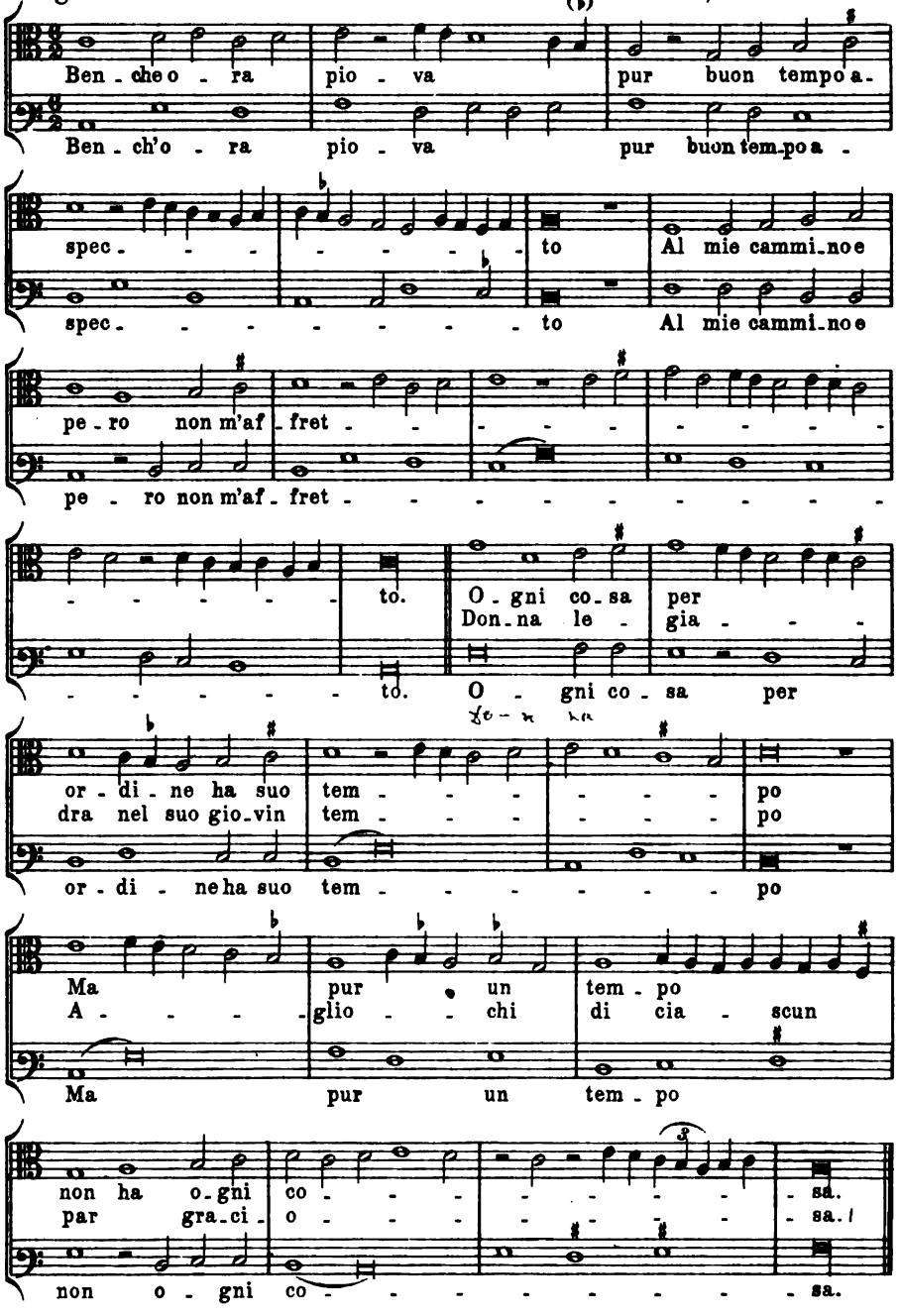
Nr. 53.

Magister Franciscus caecus Florentia. Florenz, Med. Laur. Pal. 87.



Così vecchiezza la vede noiosa
Al guardo di chi più n'avea diletto
Bench' ora piova.

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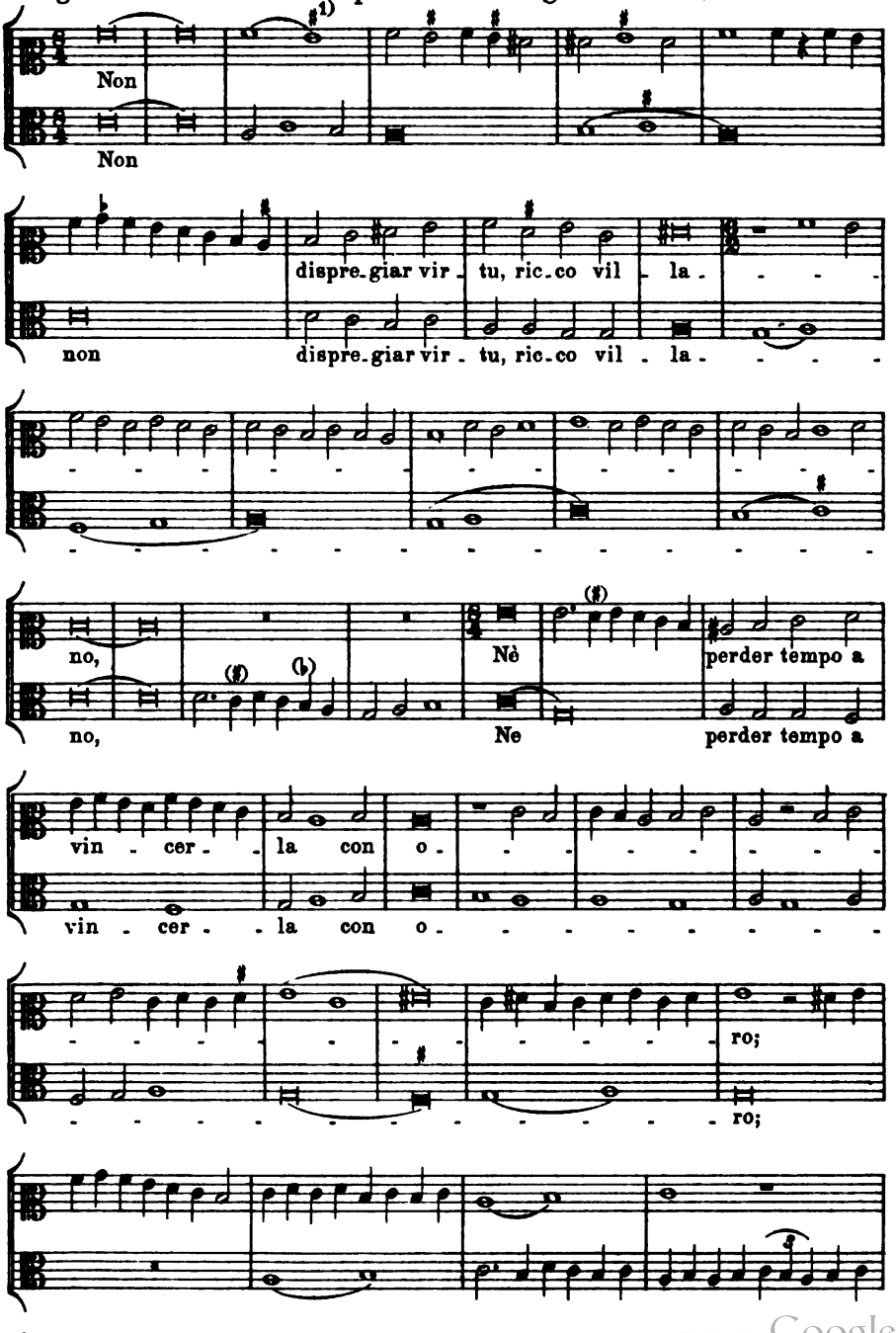
Nr. 54.

Magister Ser. Nicolaus Praepositus de Perugia.

Florenz, Med. Laur. Pal. 87.



1) In Paris 568 vorgeschrieben.

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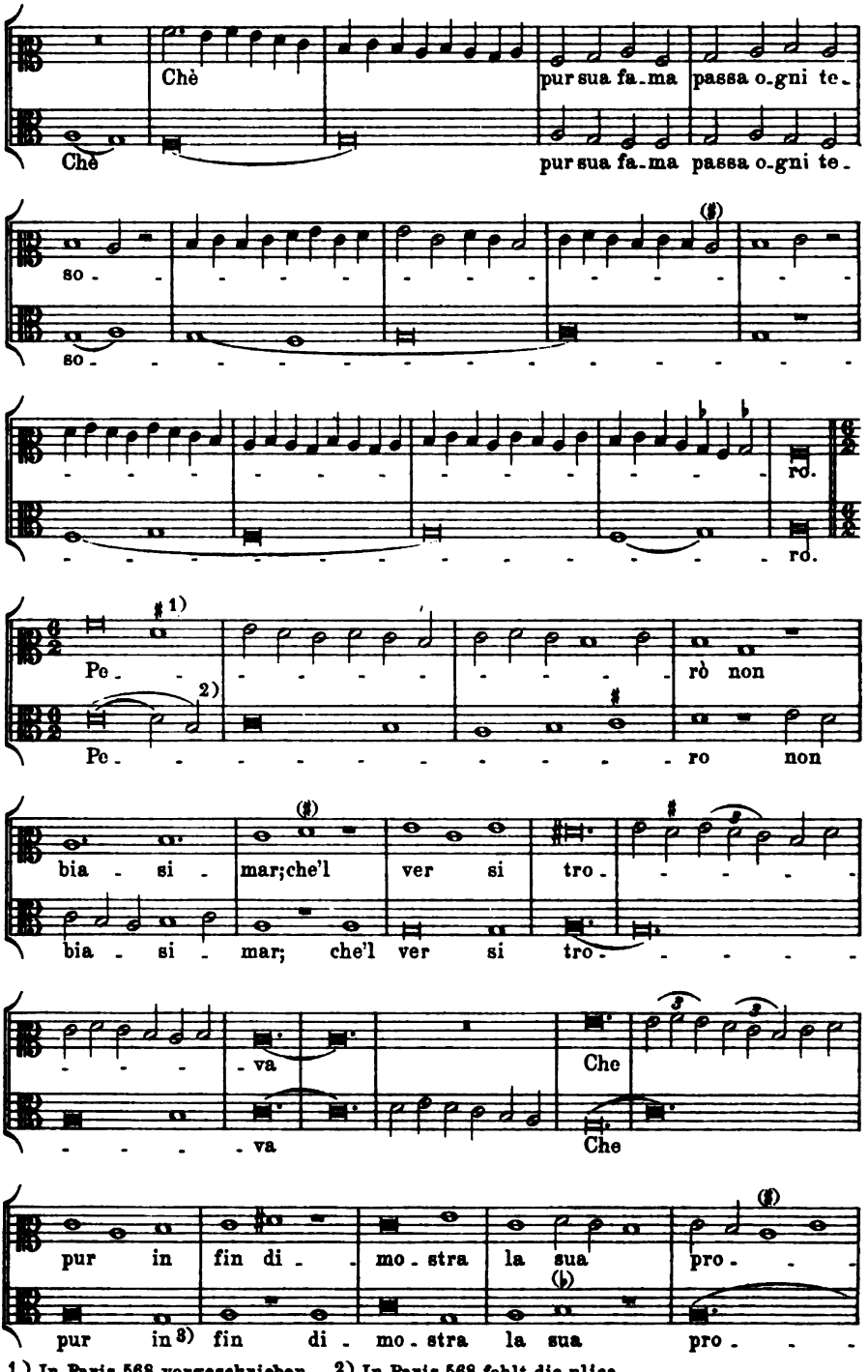

1) In Paris 568 vorgeschrieben. 2) In Paris 568 fehlt die plica.
3) Carducci (*Opere* VIII, 385) liest *al.* III.

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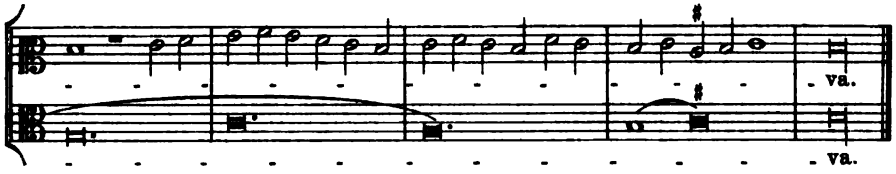
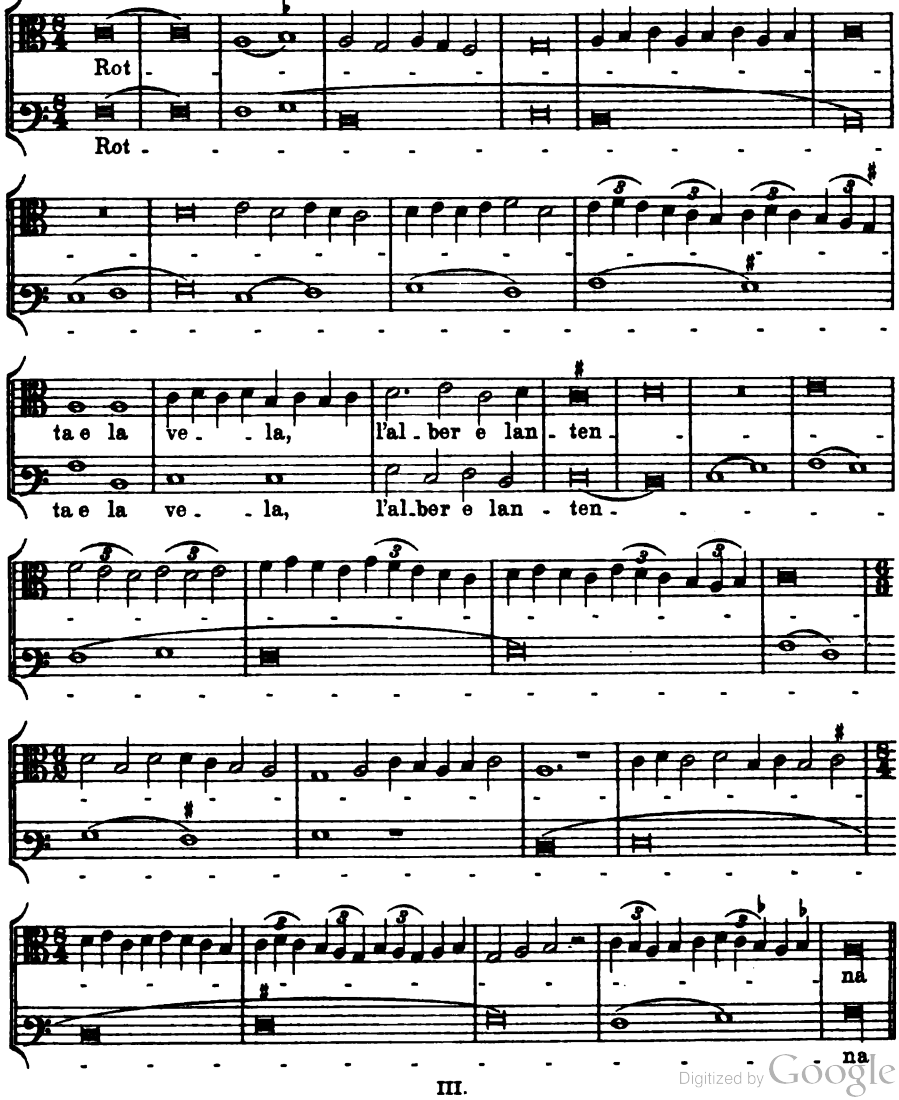


Deh pensa chi tu sei! Se mai fortuna,
Rota volgendo dell'aver ti spoglia,
A che ricorrerai, se non a doglia?

Steffano di Cino Merciaio.

Nr. 55.

Magister Ser. Nicolaus Praepositus de Perugia. Florenz, Med. Laur. Pal. 87.



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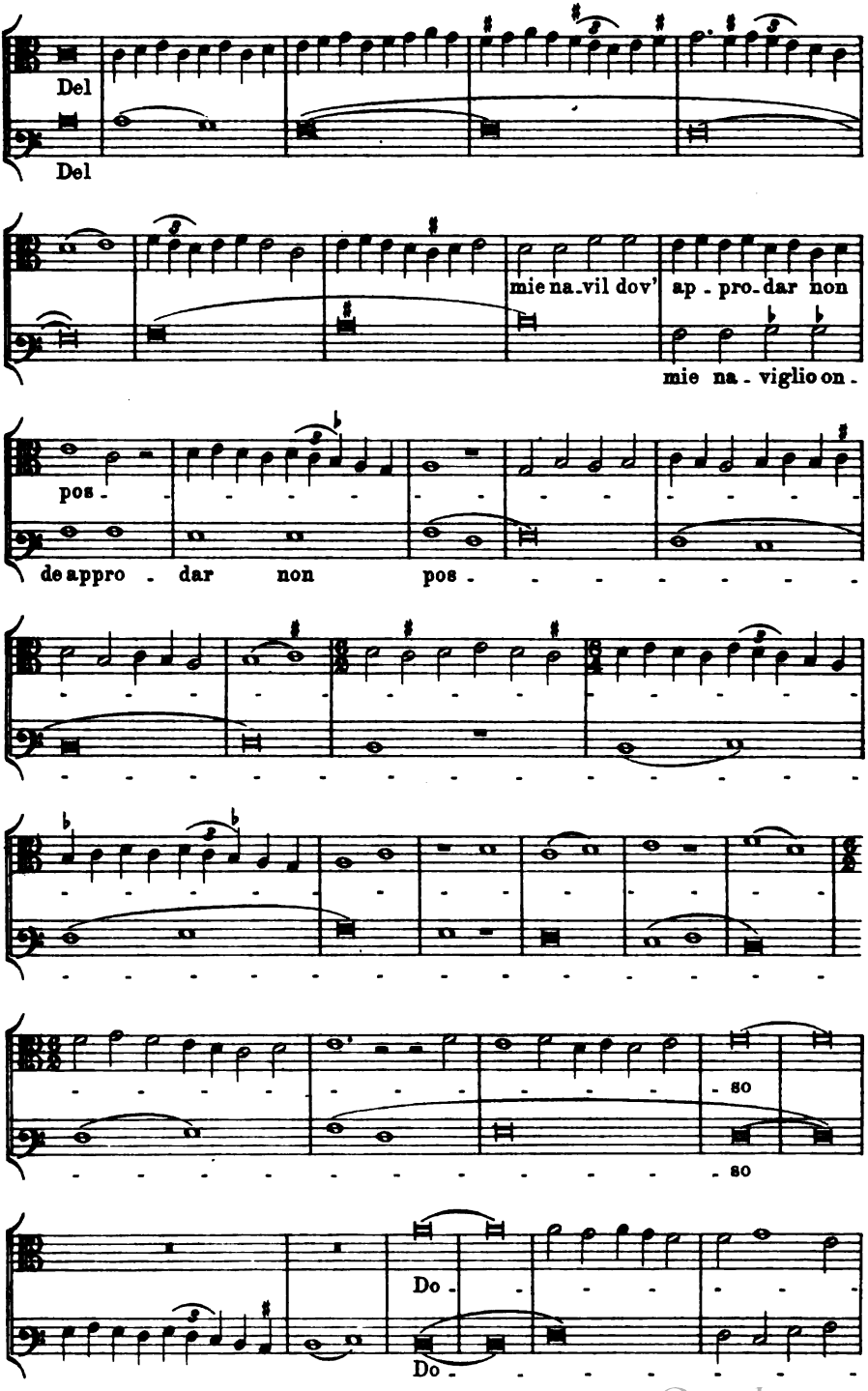

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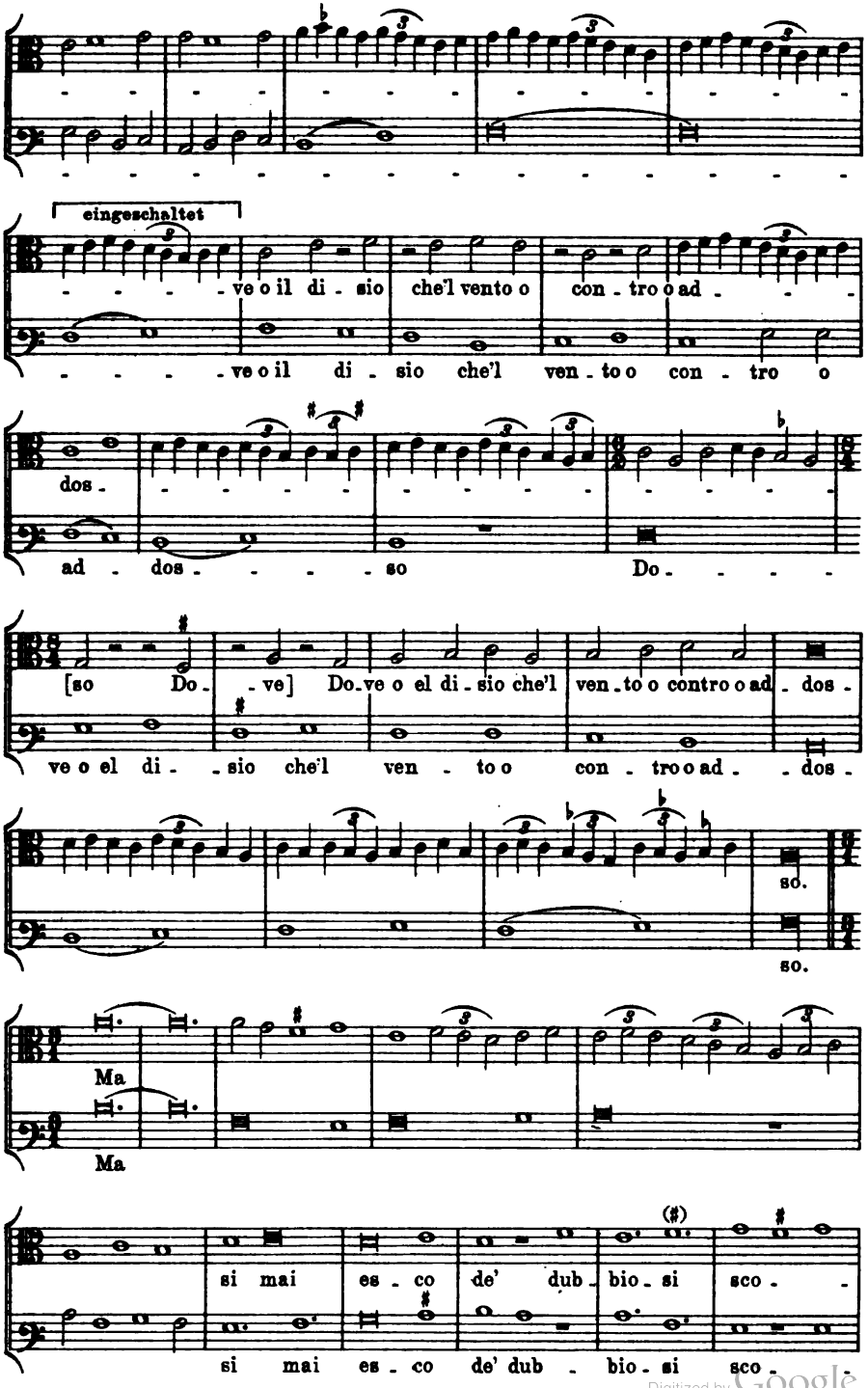

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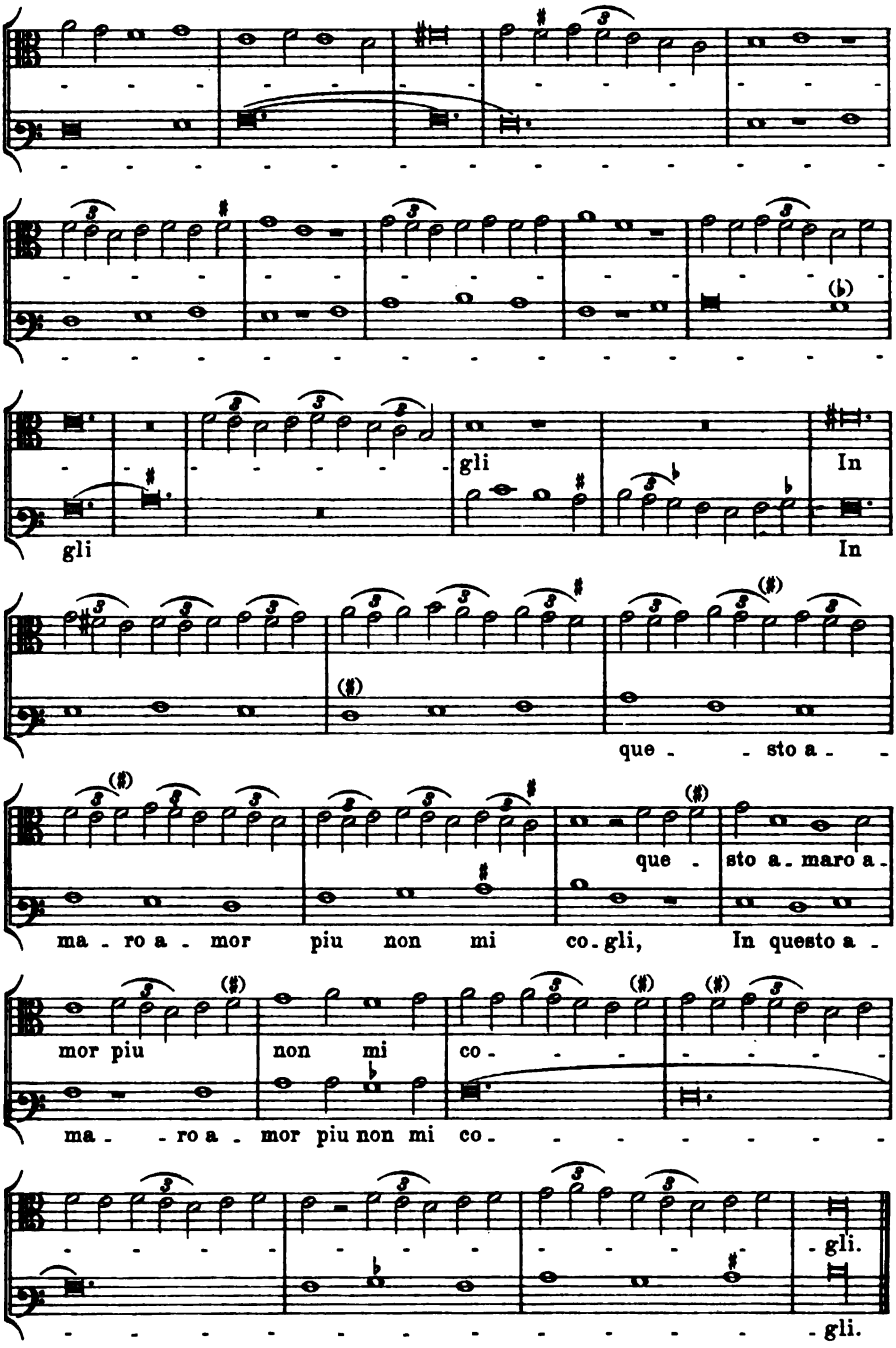

Coverta me la tramontana stella
E le forti onde e'l vento me ne porta
Ne ho chi al camminar mi faccia scorta.

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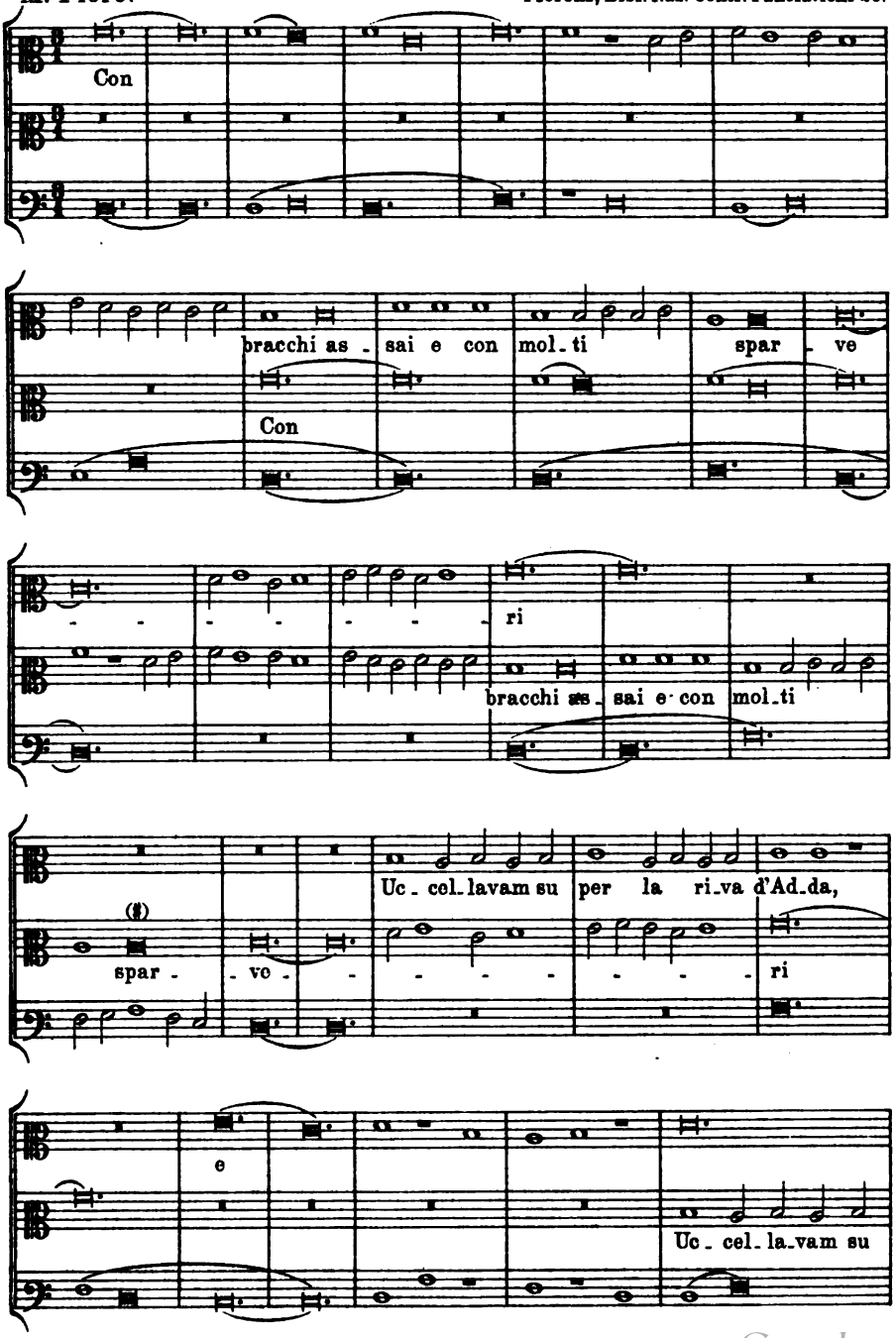
Nr. 56.

M. Piero.

Florenz, Bibl. Naz. Centr. Panciatichi 26.



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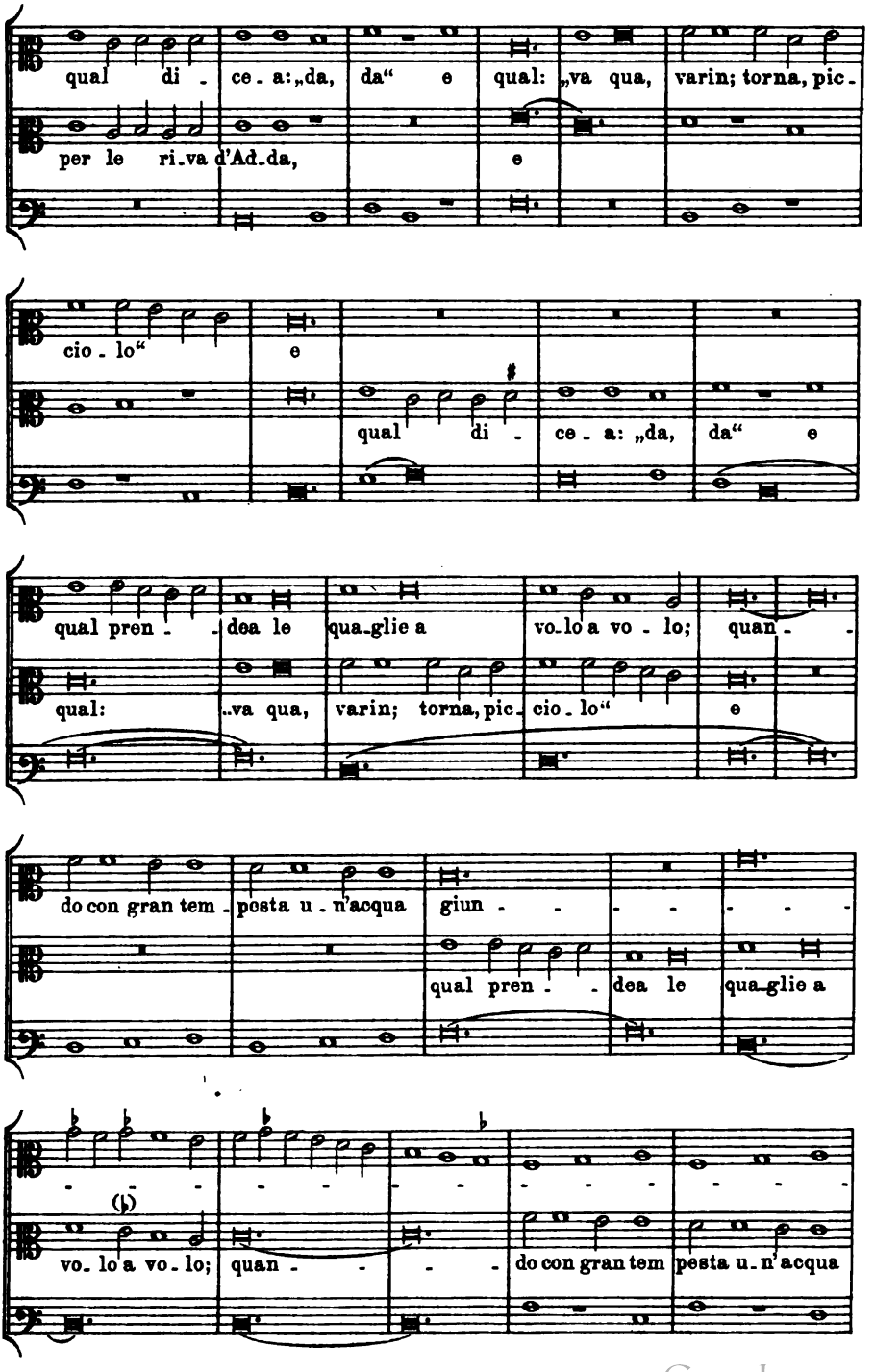

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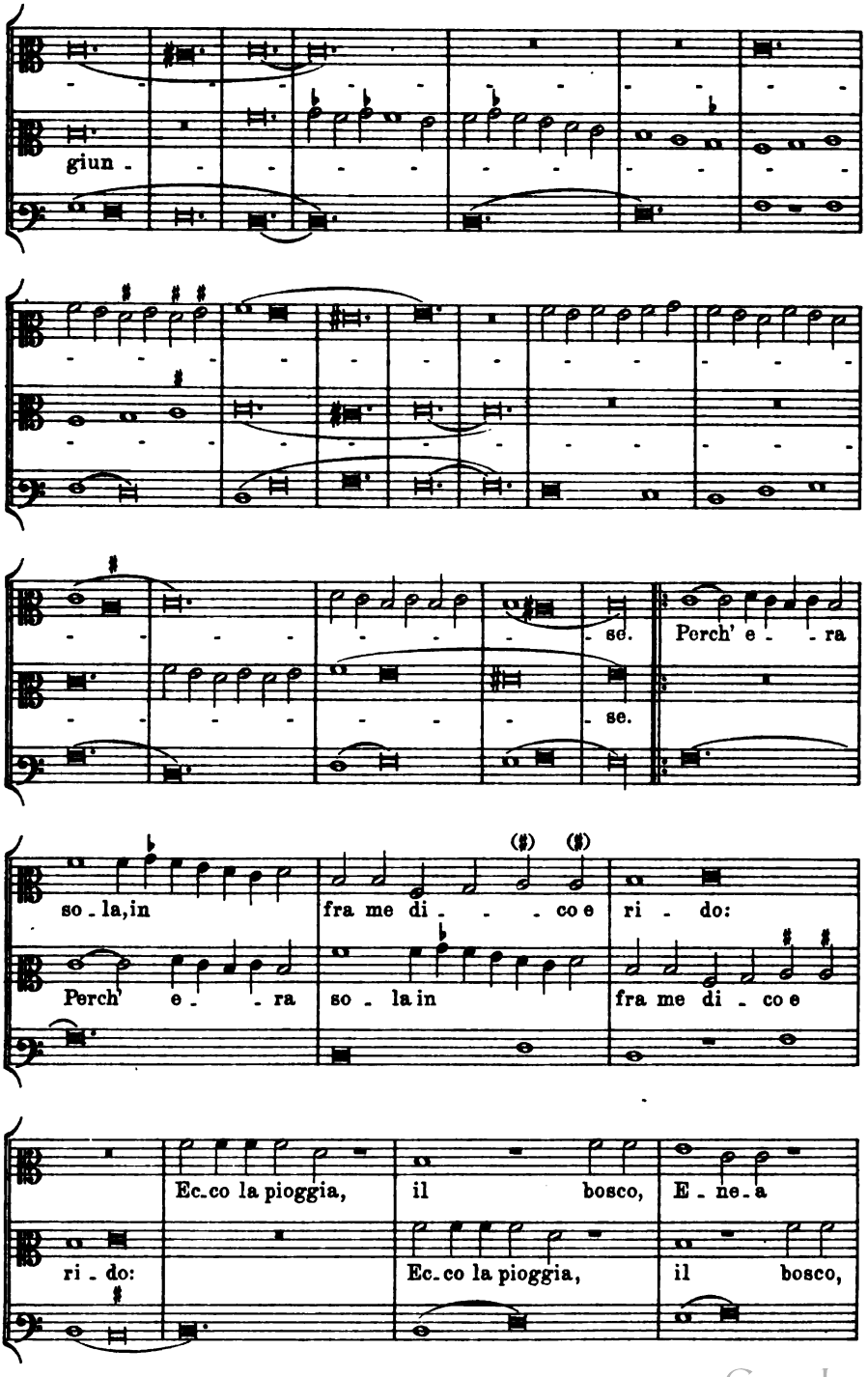

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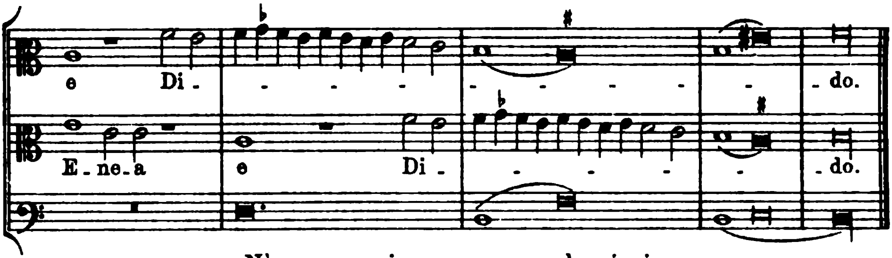
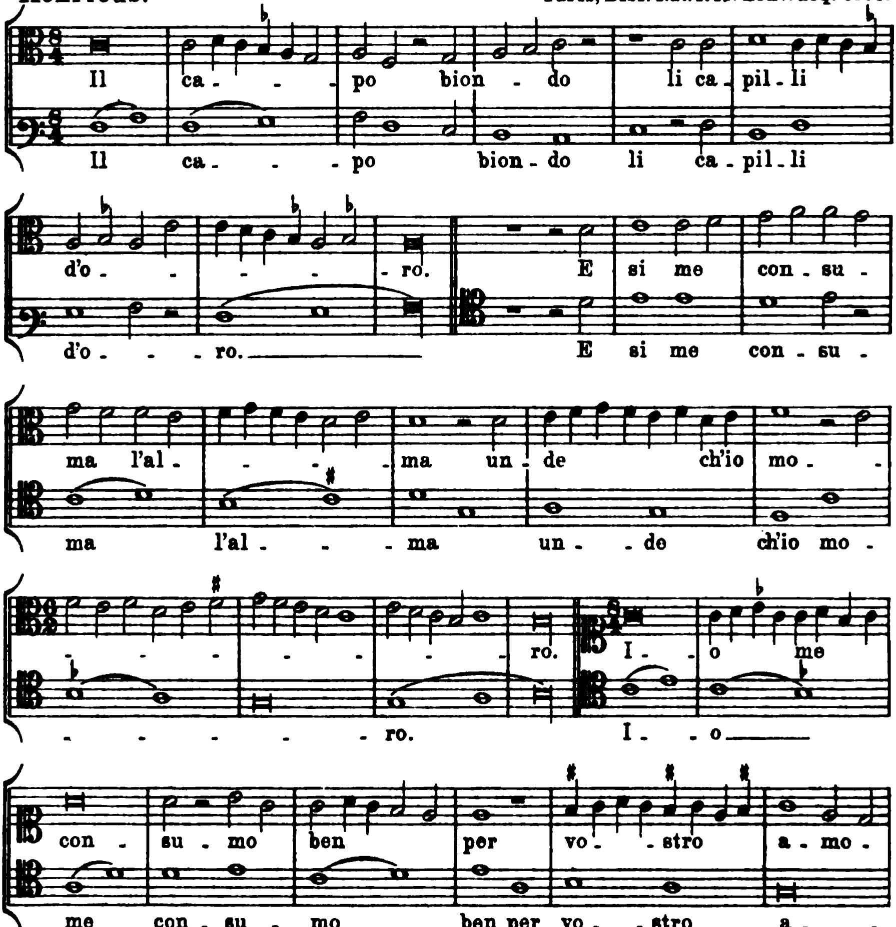


Nè corser mai per campagna levrieri
Come facea ciascun per fuggir l'acqua;
E qual dicea „Dà qua, dammi'l mantello"
E tal „Dammi il cappello";
Quand' io ricoverai co'l mio uccello
Dove una pasturella il cor mi punse.

Nr. 57a

Henricus. Paris, Bibl. Nat. f. fr. nouv. acq. 6771.



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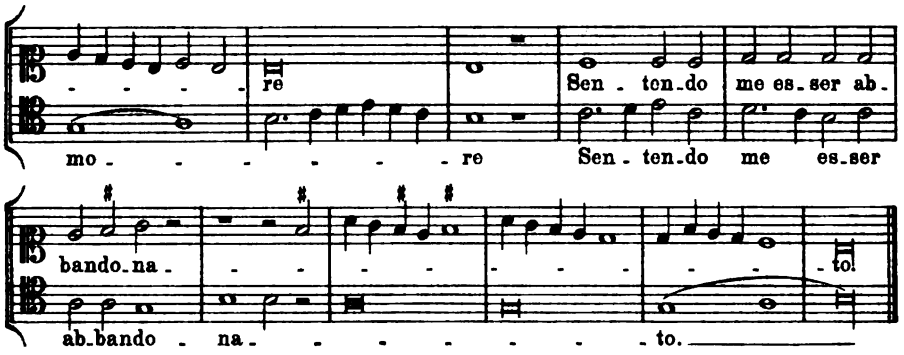
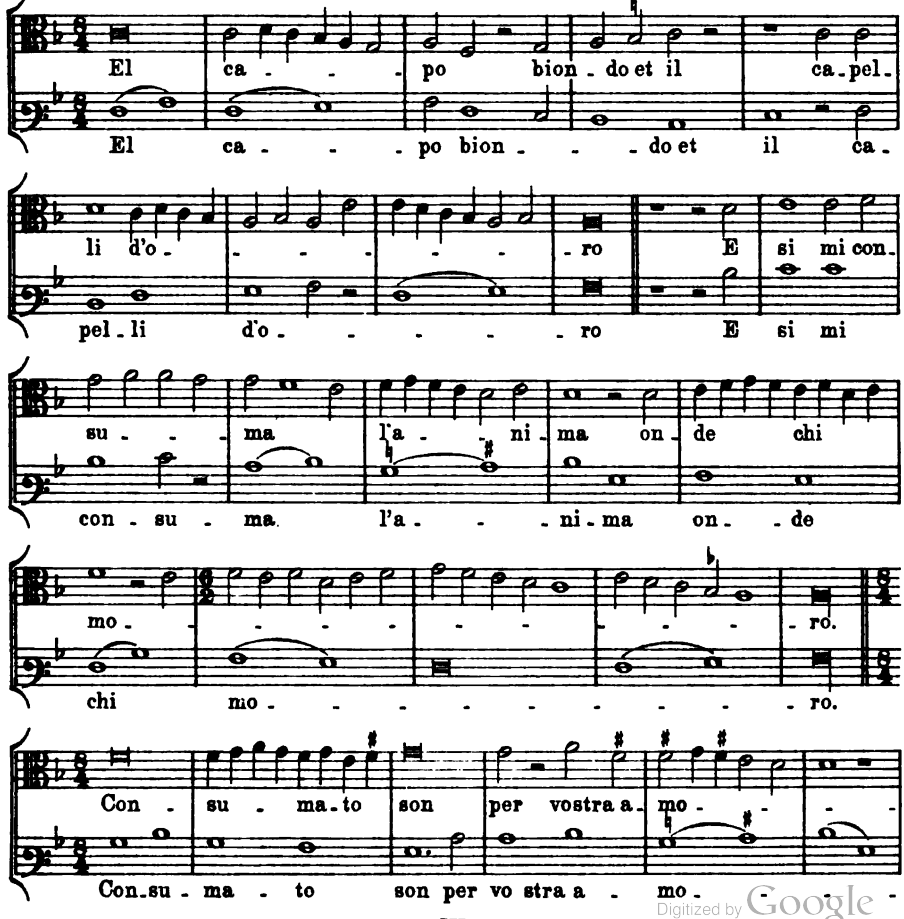


E quelle dreçe d'un fin' or colore
D'amor me a el cor tuto abraxato.
De, per merce aiuta me. sto trato.
Secori me che inamorato moro.

Nr. 57b

Arrigo.

Paris, Bibl. Nat. fonds ital. 568.



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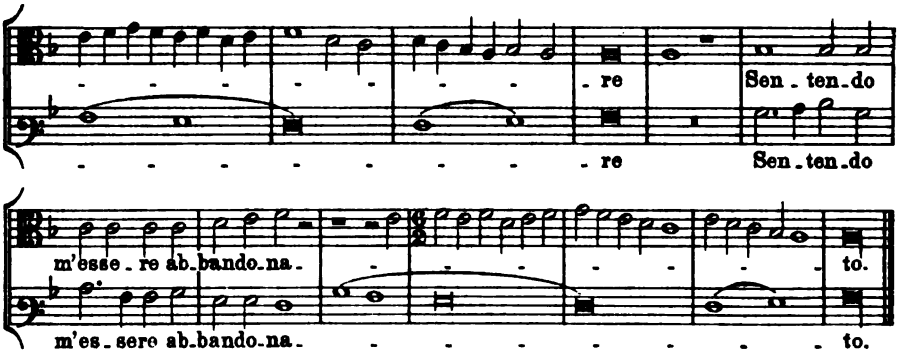
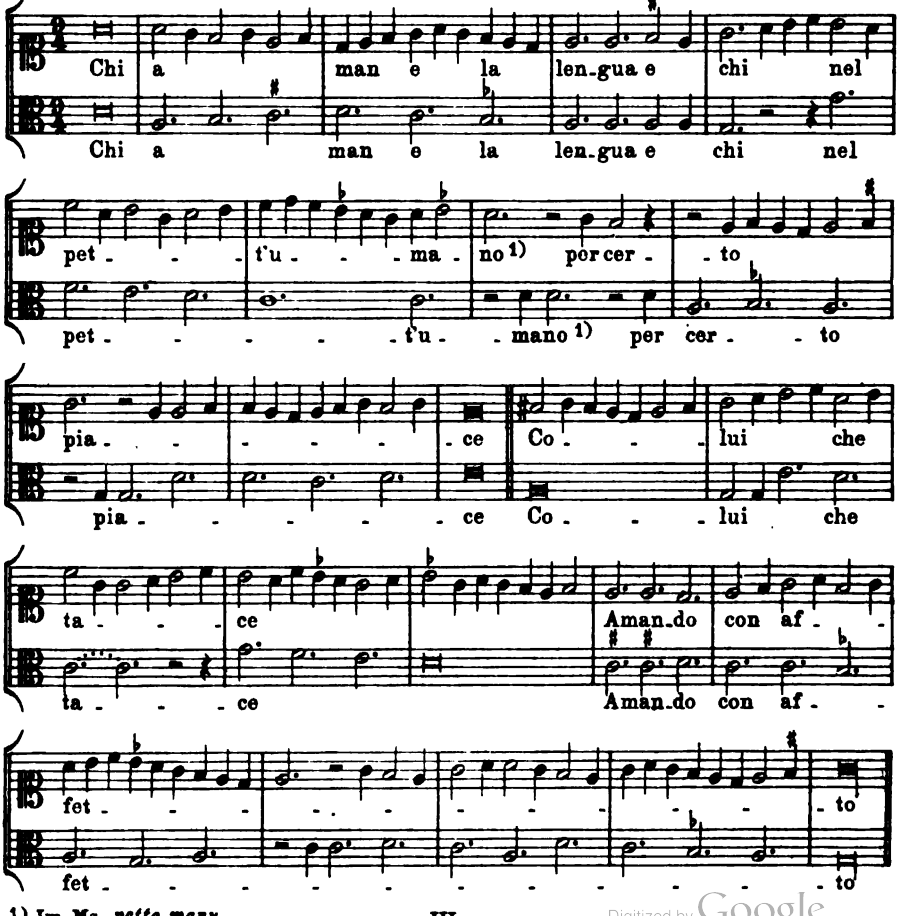


Quelle treccie di fin' or colore
Che m'a d'amor el cor tutto braxato
Per dio ajuta mi a questo tratto
Se non che inamorato o Iddio chi moro.

Nr. 58.

Jacobelus Bianchy.

Paris, Bibl. Nat. f. fr. nouv. acq. 6771.



1) Im Ms. *petto manu*.

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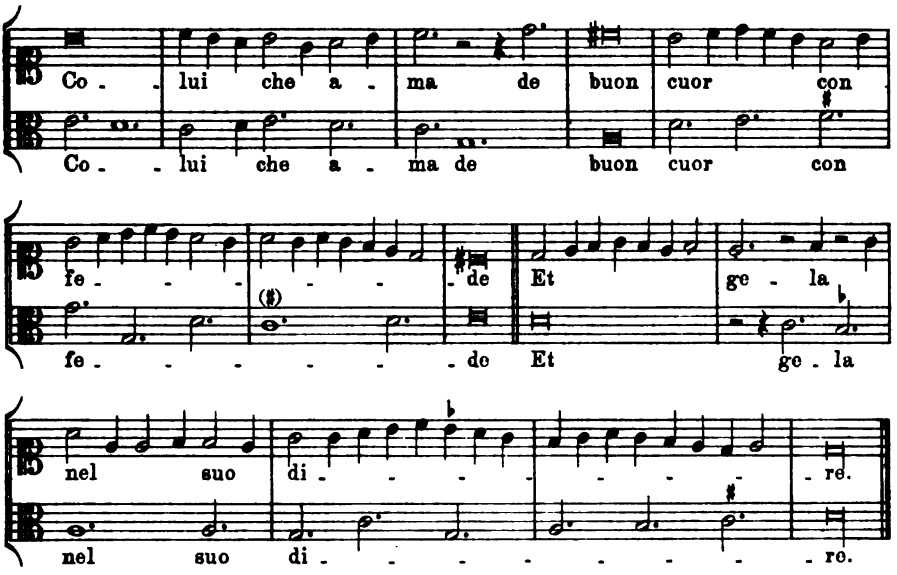
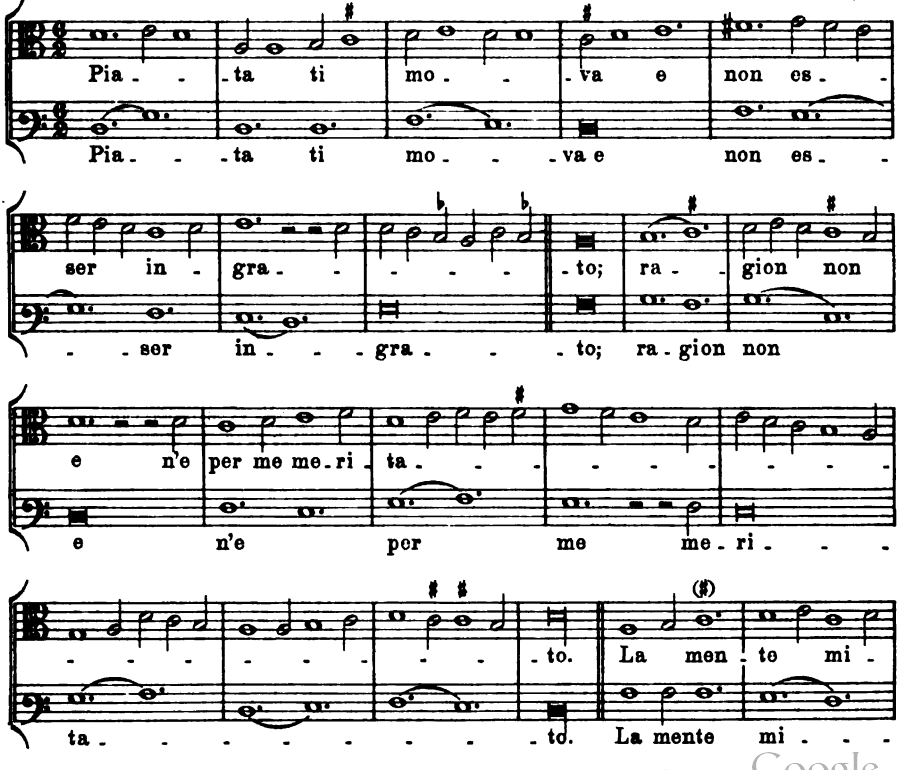


Nr. 59.

Bonavitus Corsini Pittor. London, British Museum, add. Mss. 29,987.



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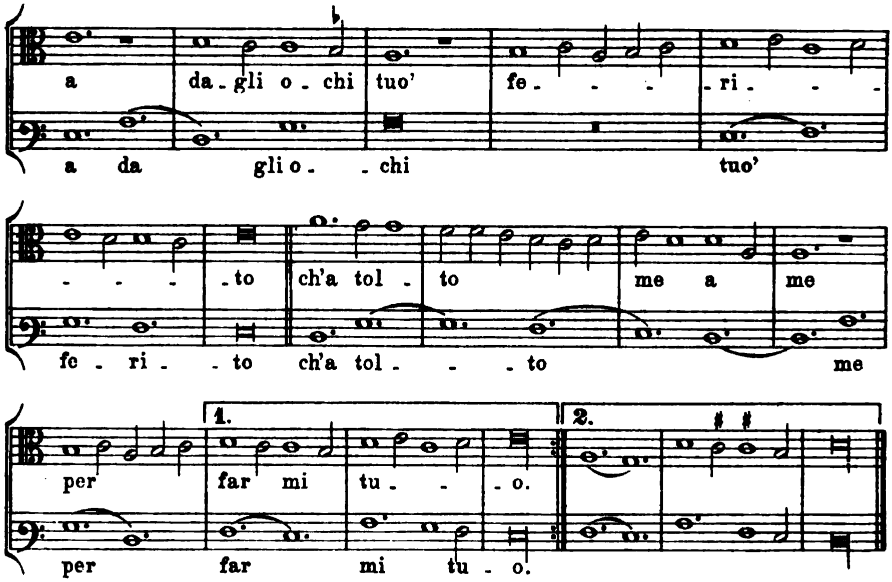
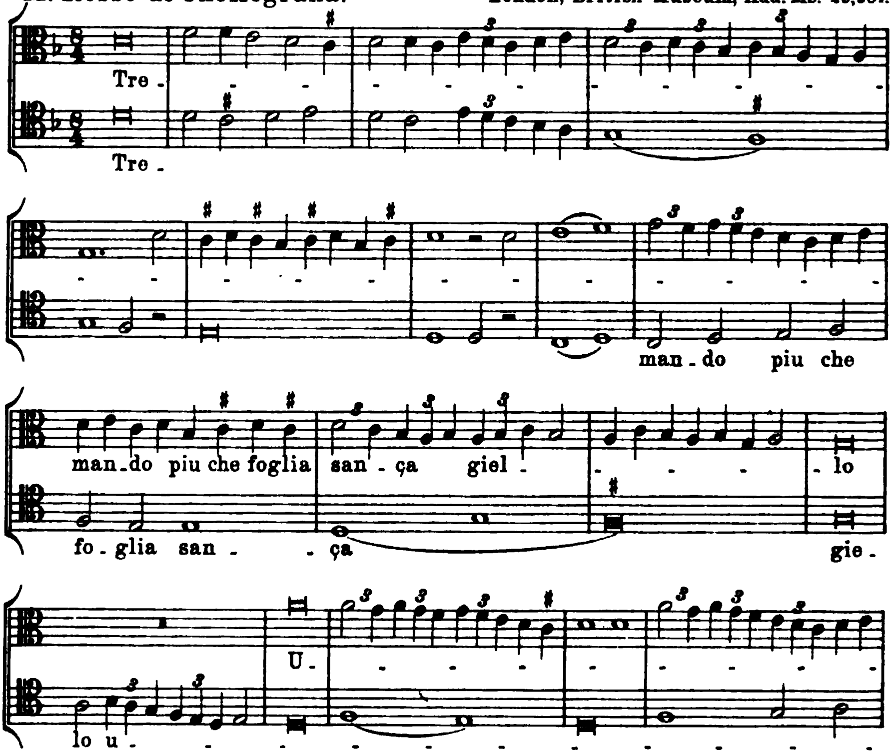


Nr. 60.

M. Rosso de Chollegrana.[1] London, British Museum, Add. Ms. 29,987.



[1] Der Text ist vollständig entstellt.

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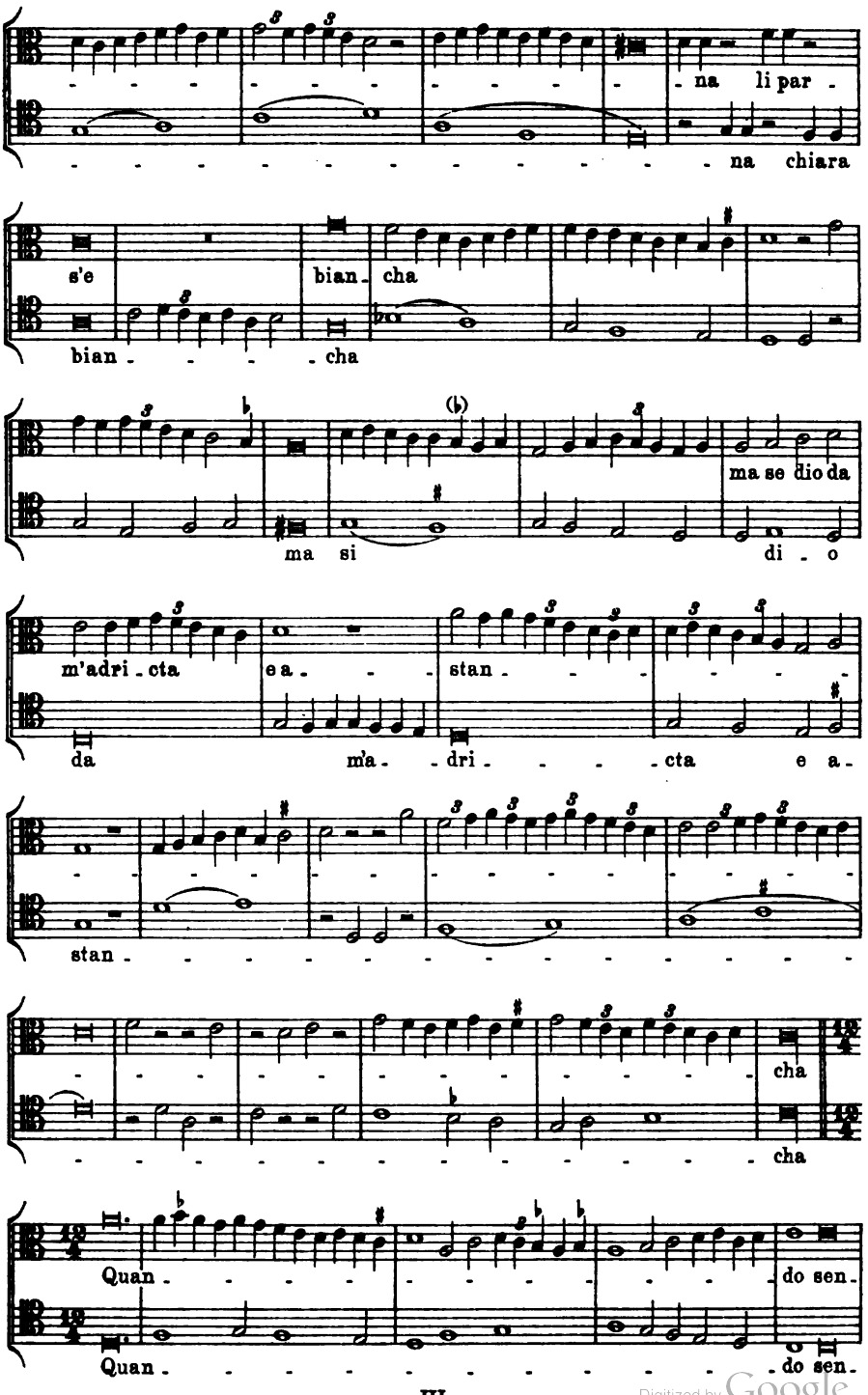

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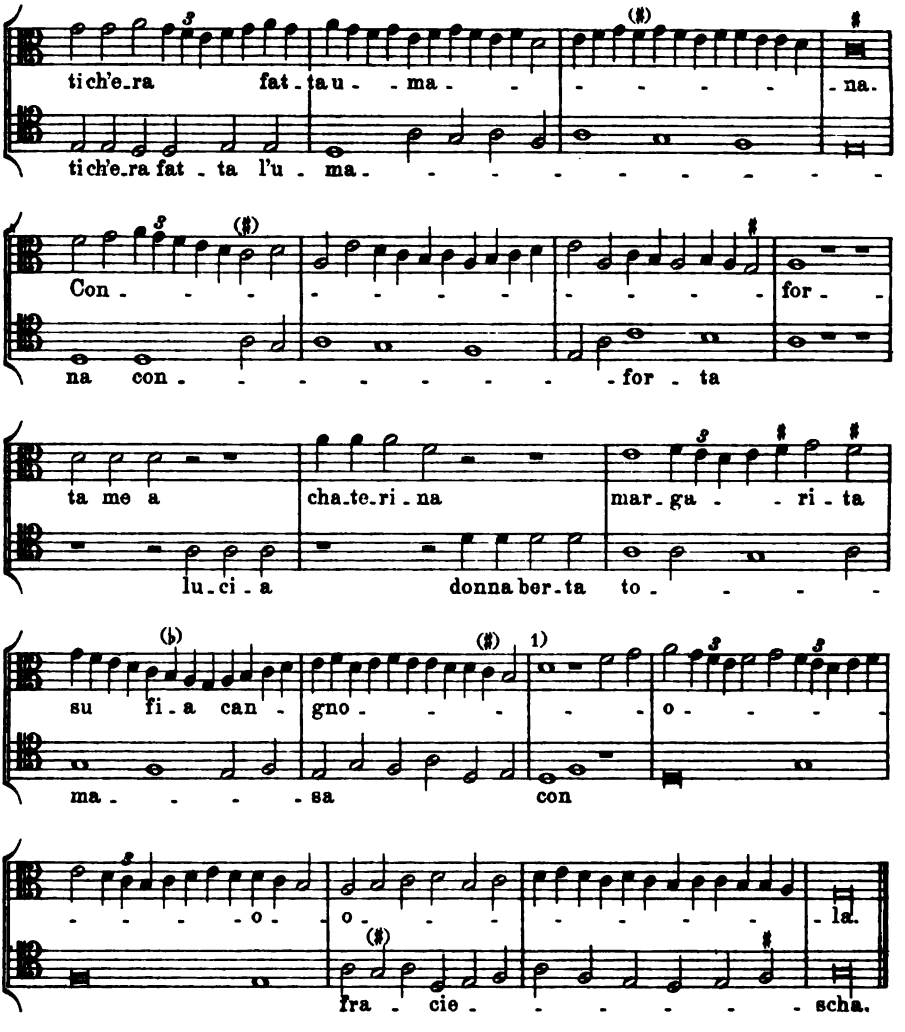
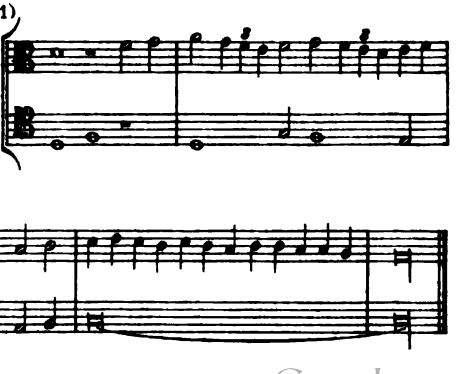


Anmerkung: Folgende dem Ms. genau entsprechende Fassung der letzten Takte enthält viele Unregelmäßigkeiten, welche aber durch Konjektur im zweiten Takte (Hinzufügung eines Divisionspunktes nach der zweiten Note) fast alle beseitigt werden.



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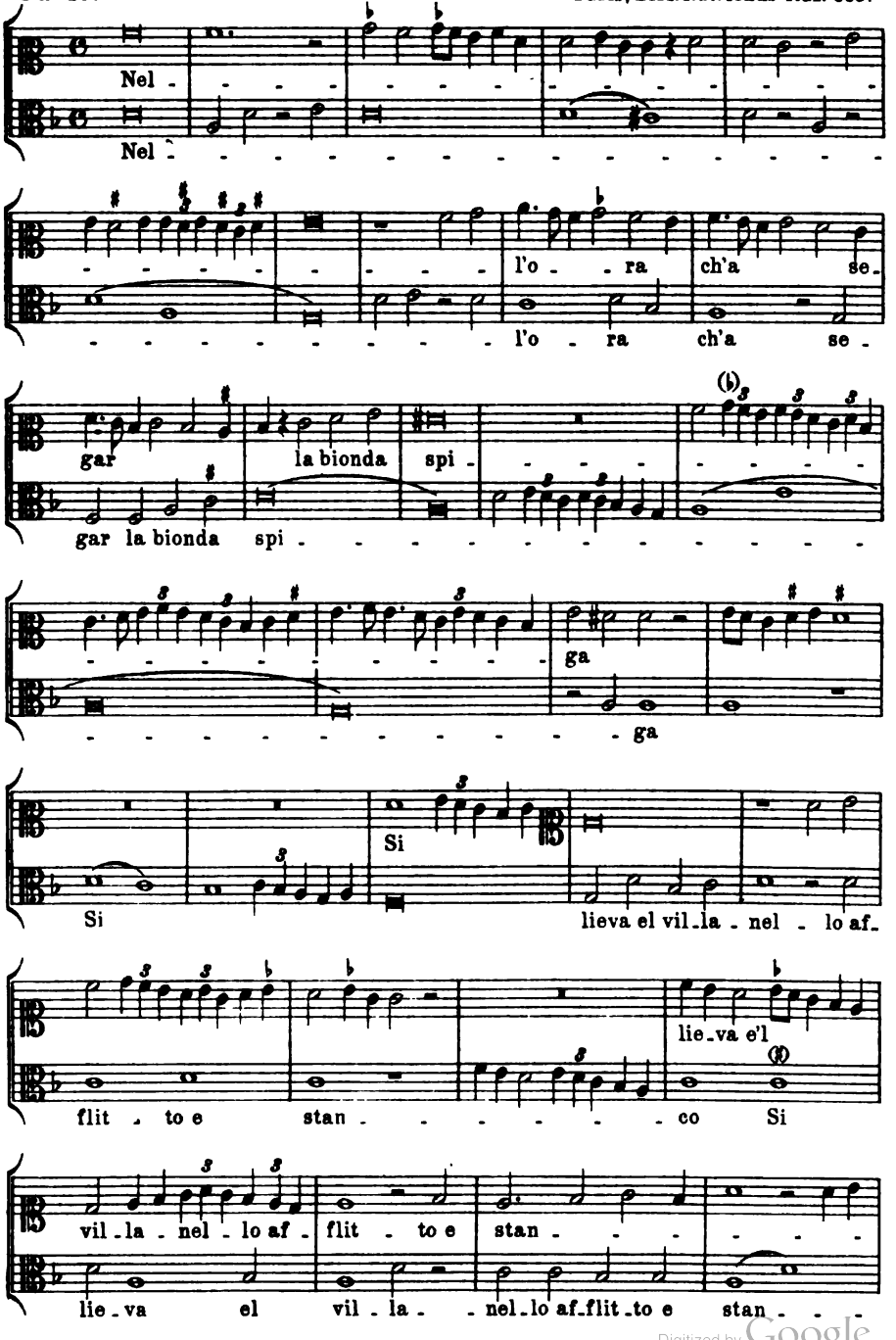
Nr. 61.

Paolo.

Paris, Bibl. Nat. fonds ital. 568.



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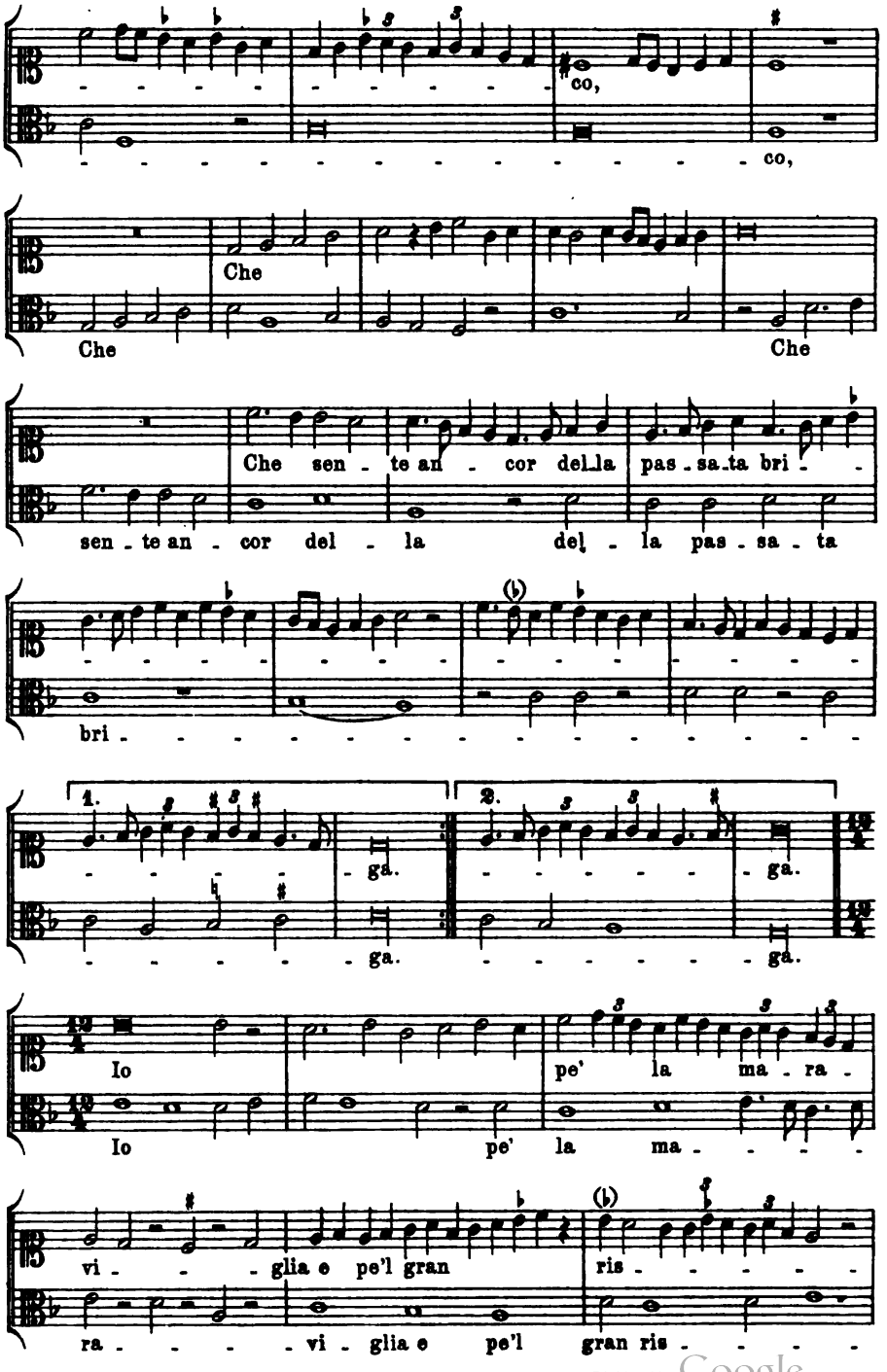

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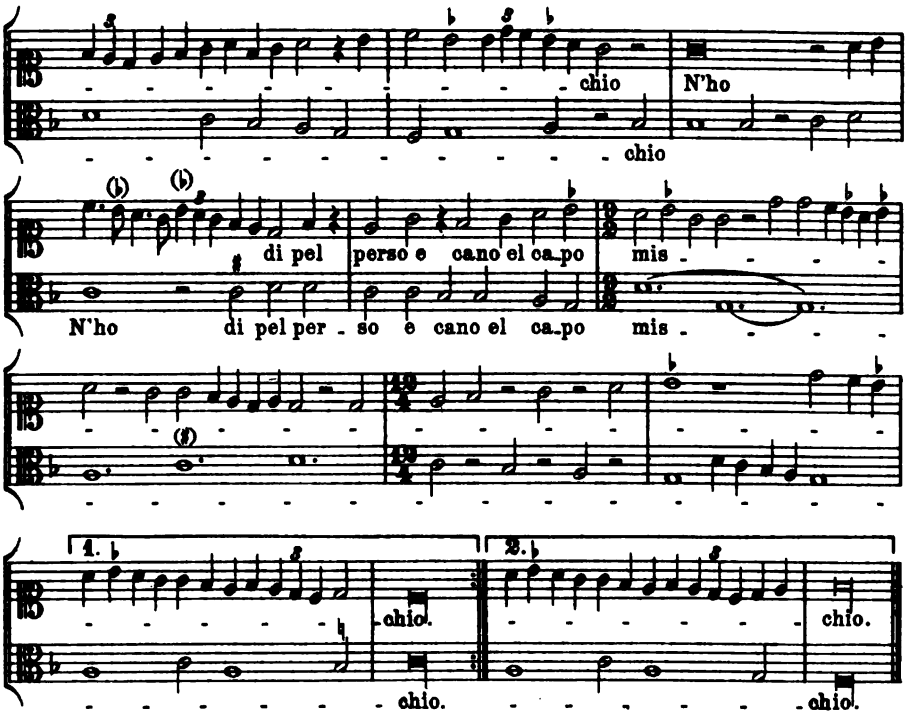
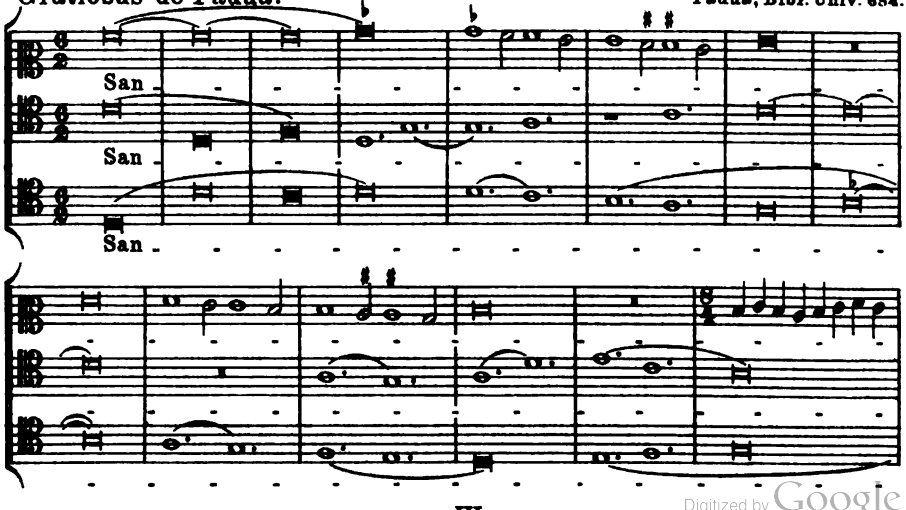


Un cerbio con duo corna, un nero, un bianco,
Mi parea che gentil donna assalisse
Or ferendole l'uno or l'altro fianco;
Di poi ch'un'altra in aiuto venisse,
E la fiera stordir con un suo fischio;
Poi mi parea ch'ancor costei perisse.
Io etc.

Nr. 62.

Gratiosus de Padua. Padua, Bibl. Univ. 684.



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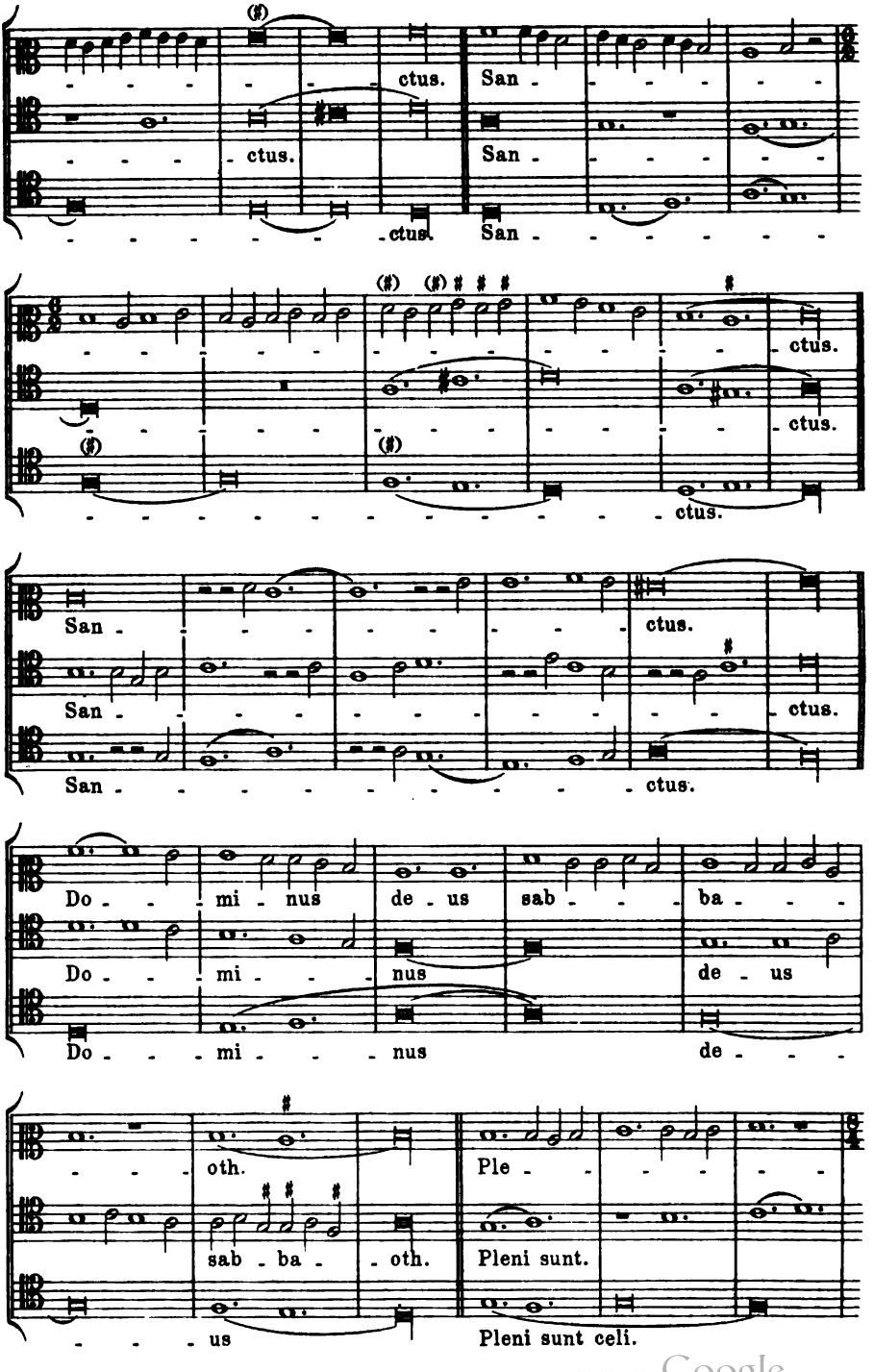

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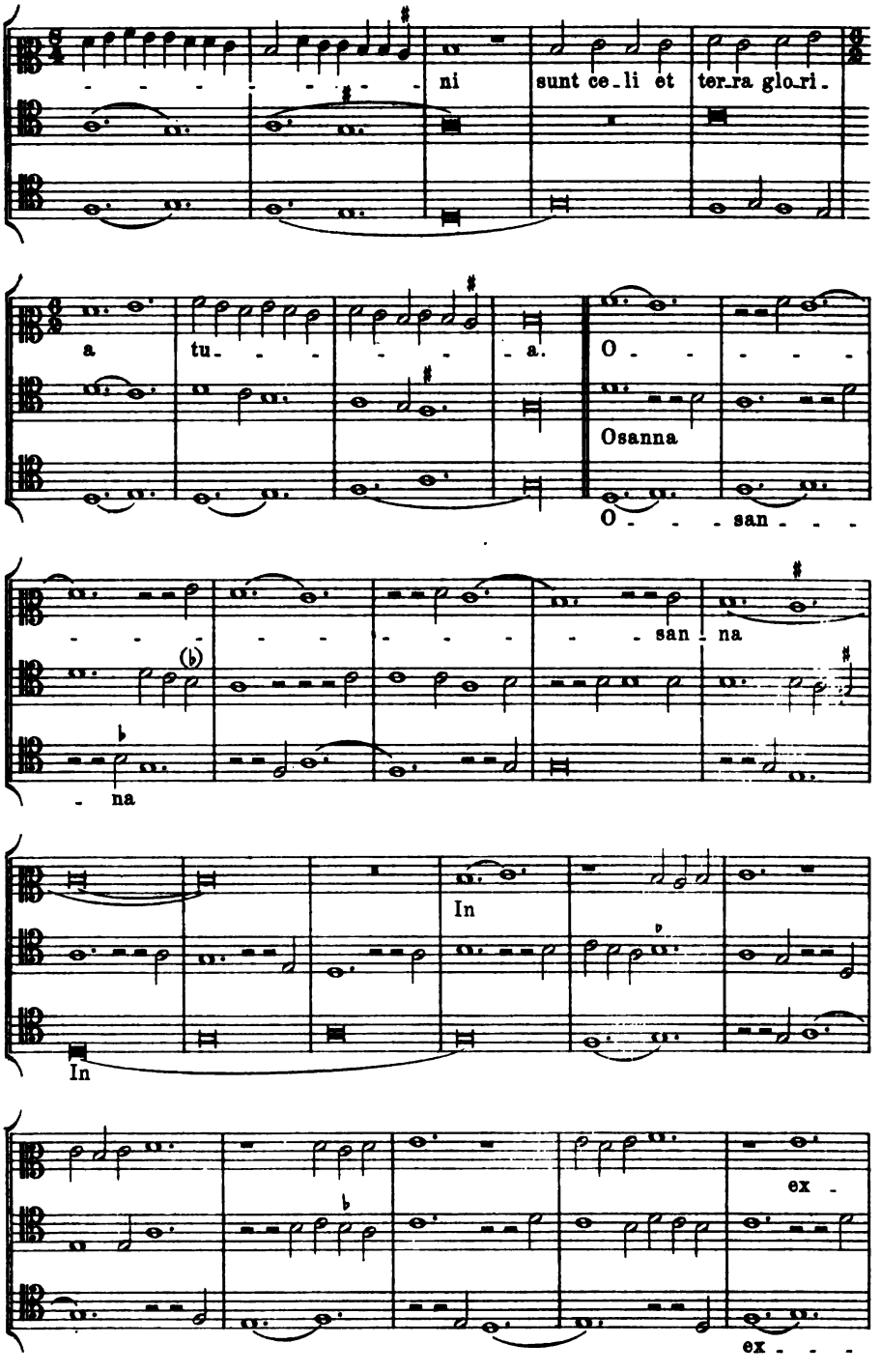

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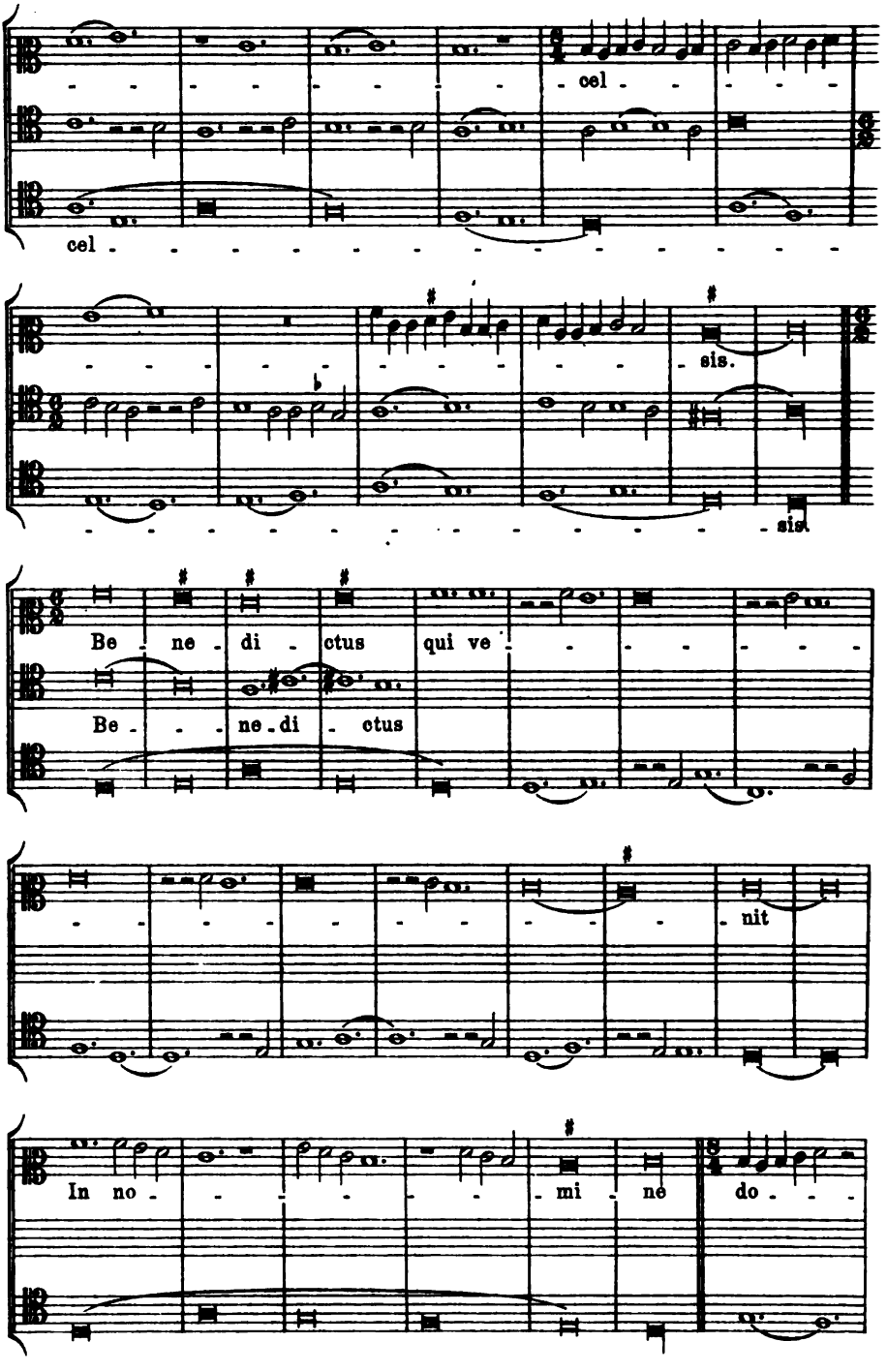

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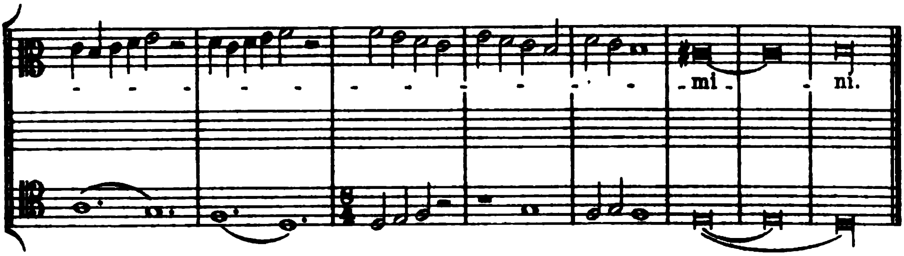
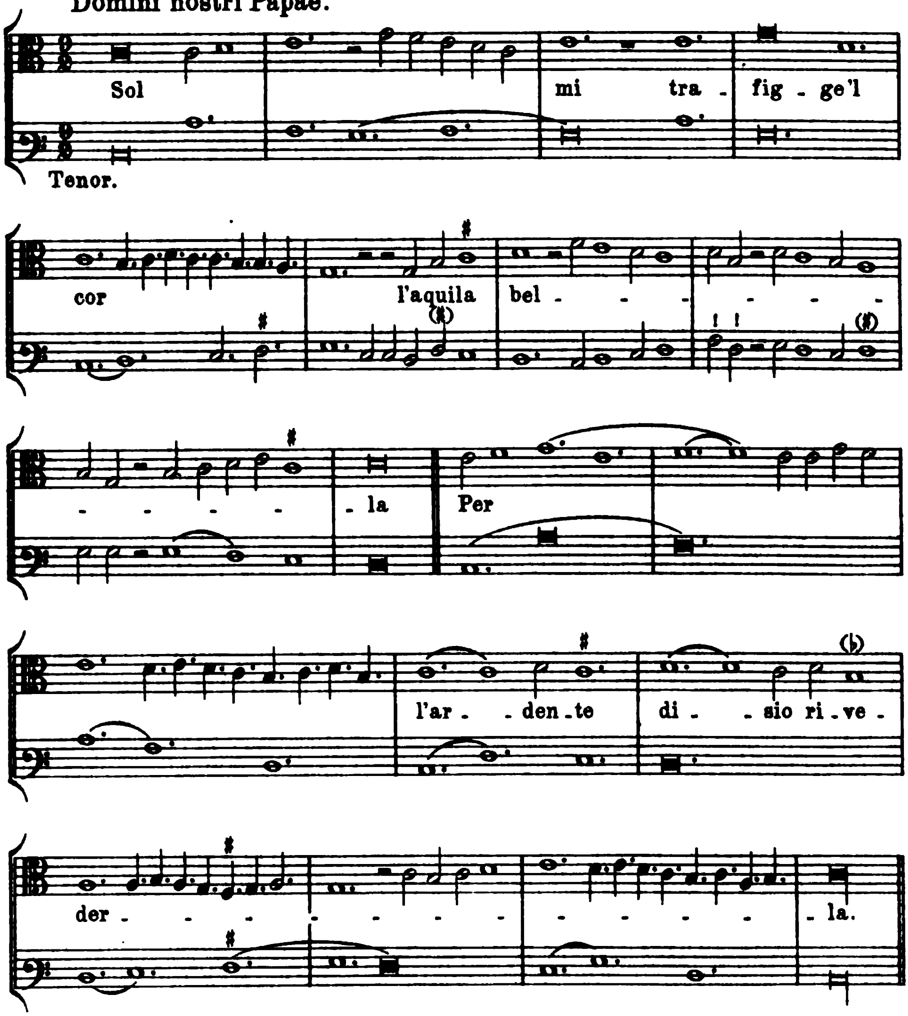


Osanna ut supra.

Nr. 63.

Magister Zacherias Cantor
Domini nostri Papae.

Florenz, Med. Laur. Pal. 87.



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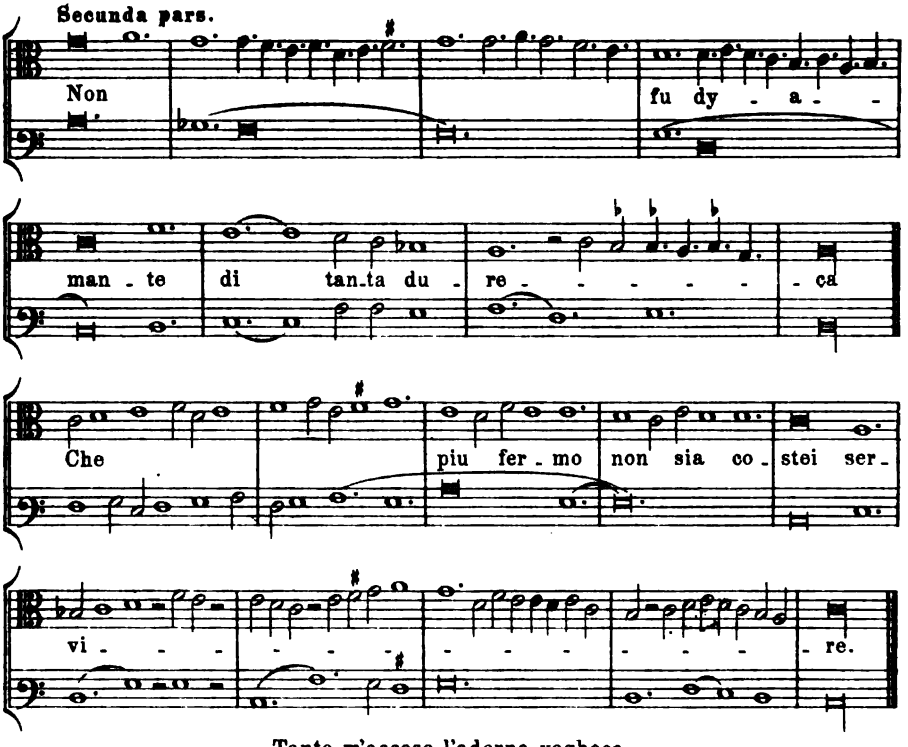
Secunda pars.

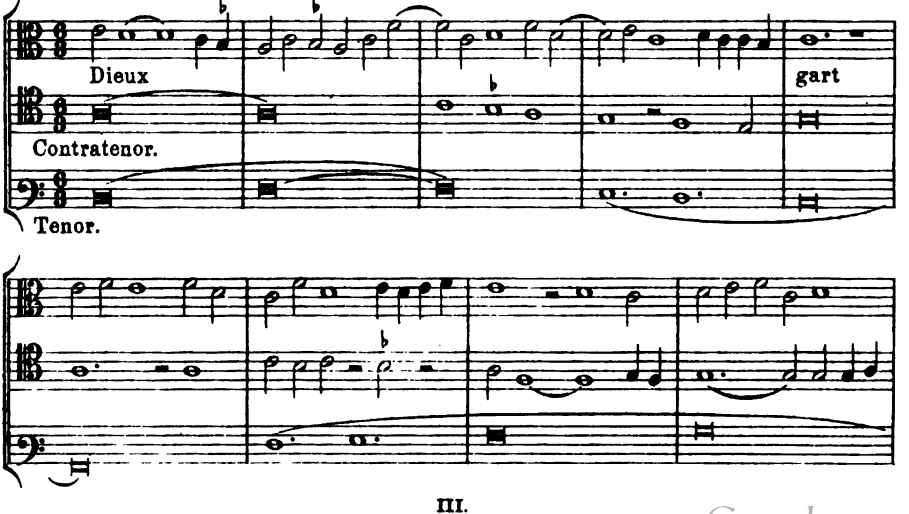


Tanto m'accese l'adorna vegheça
Del dolce viso nel primo ferire.
O me tapino, ben credo morire,
Si non rivegio la dyana stella.
Sol mi trafigge'l cor etc.

Nr. 64.

Guido.

Chantilly, Musée Condé Ms. 1047.



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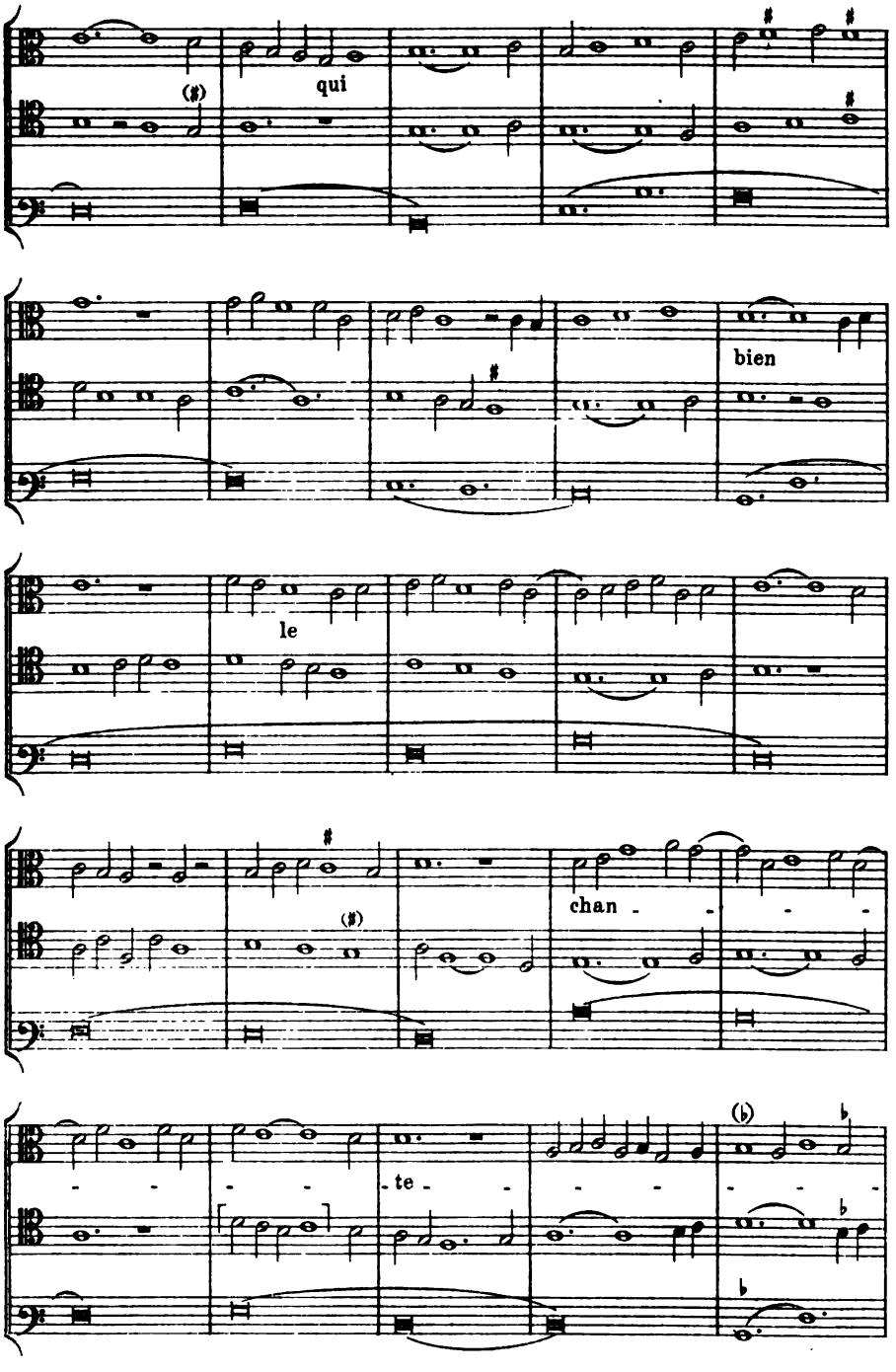

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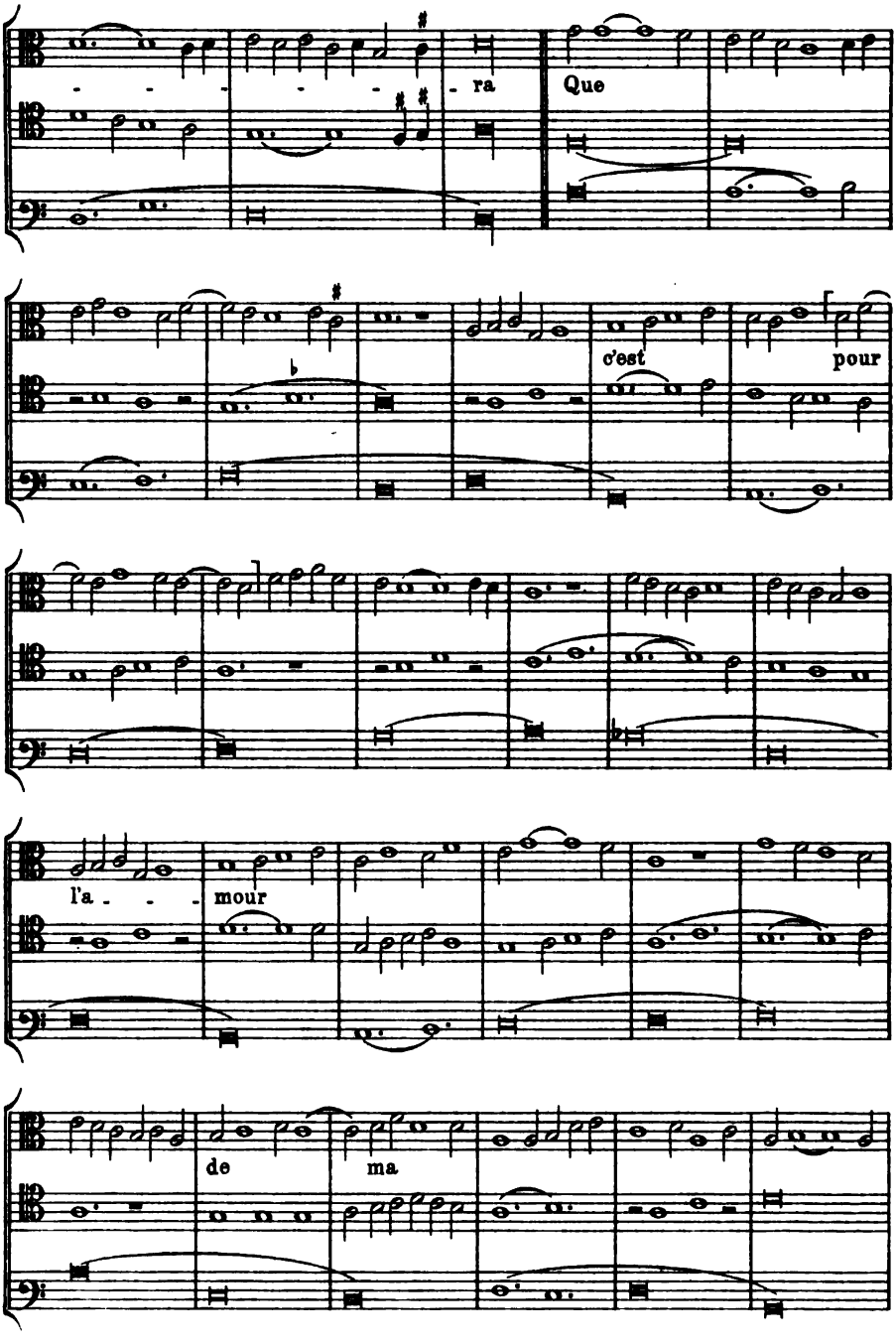

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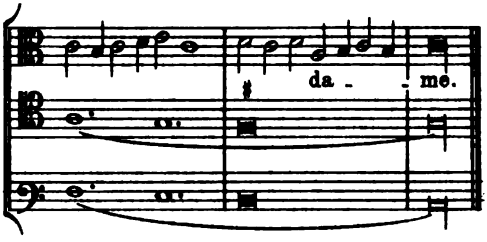
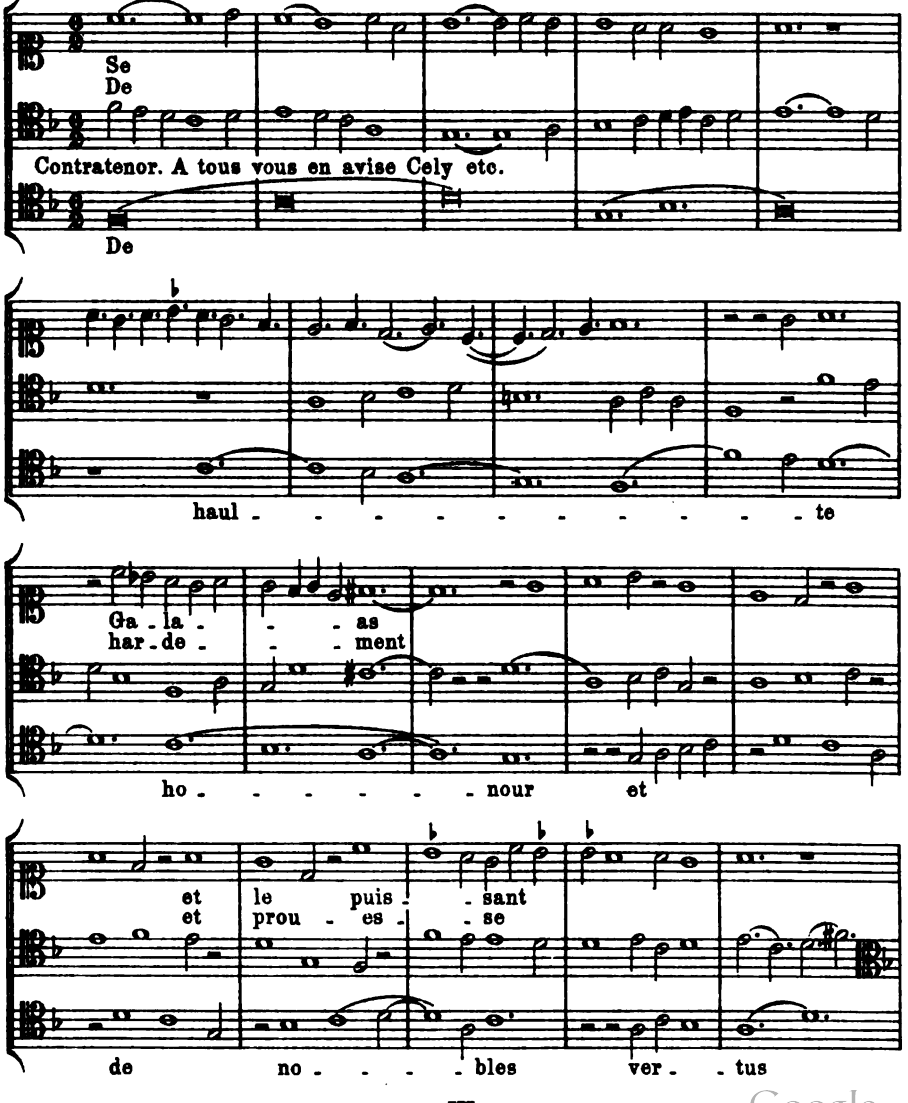


Or boyve primier qui faudra.
Dieu gart qui bien le chantera.
Madame veut qui bien dira
Qui l'ait com se s'amor par m'armes
Dieu gart qui bien le chantera.

Nr. 65.

Johannes Cunelier.

Chantilly, Musée Condé Ms. 1047.



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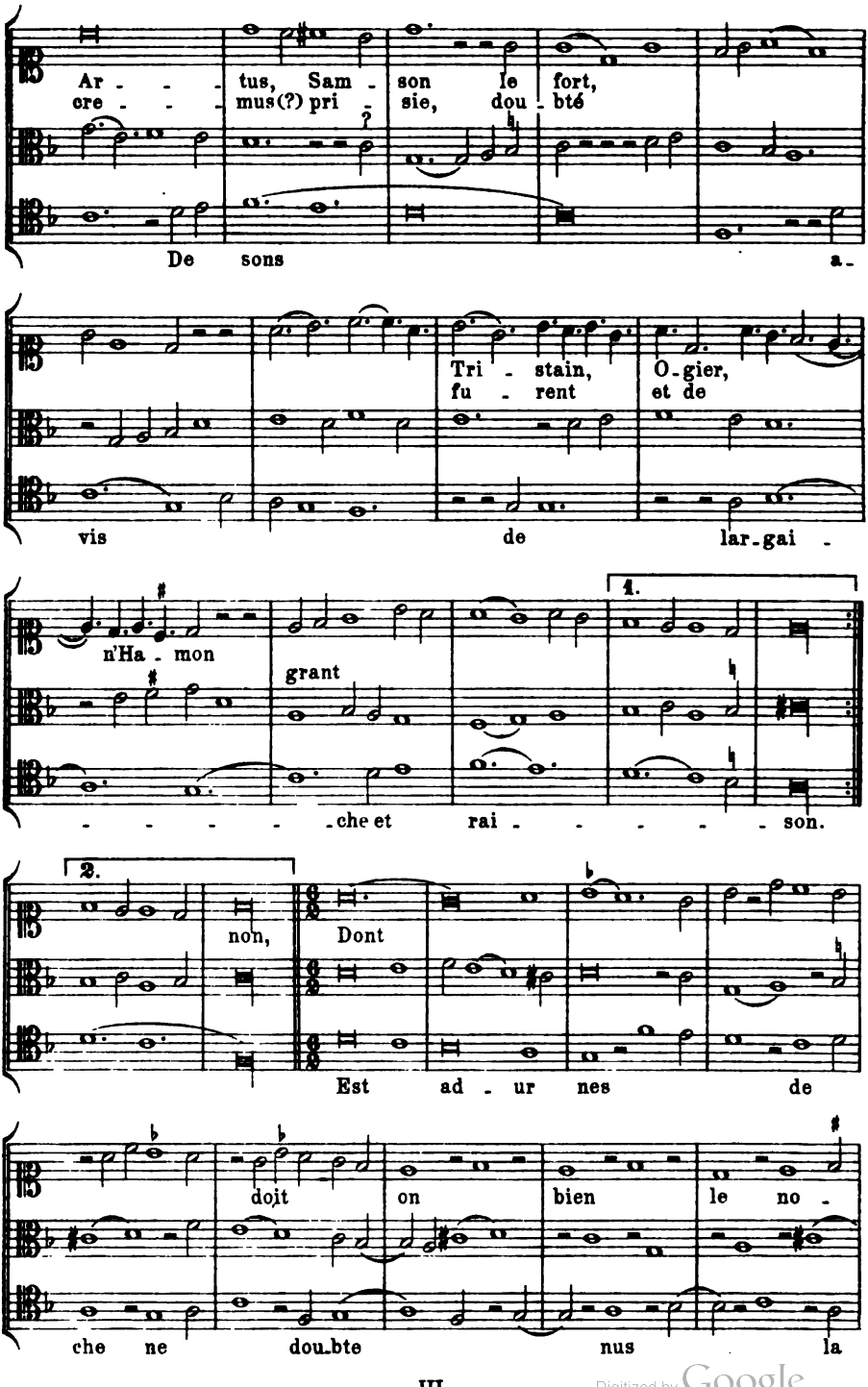

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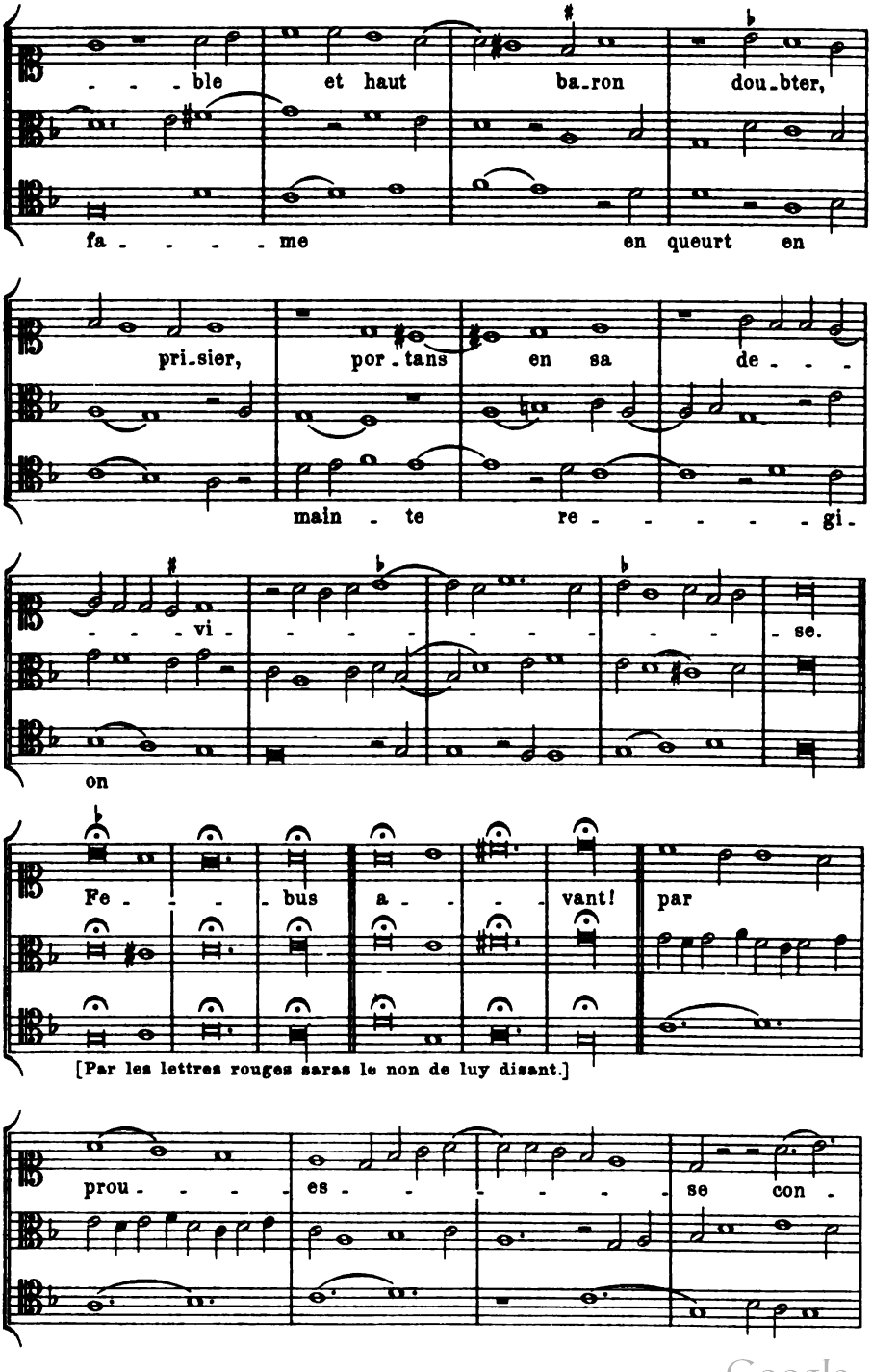

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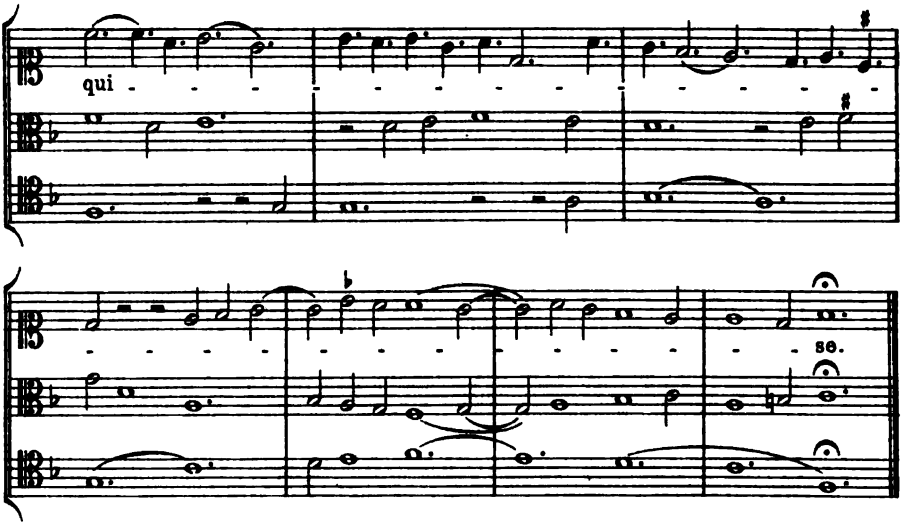
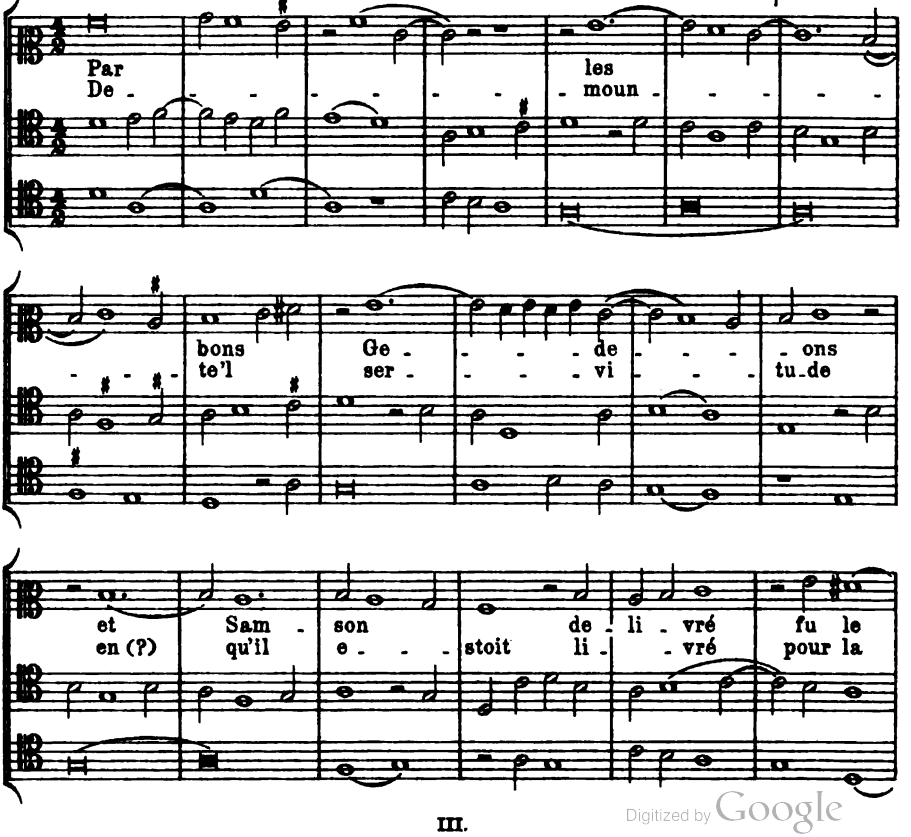


Nr. 66.

Filipoctus de Caserta.

Modena, Bibl. Est. L. 568.



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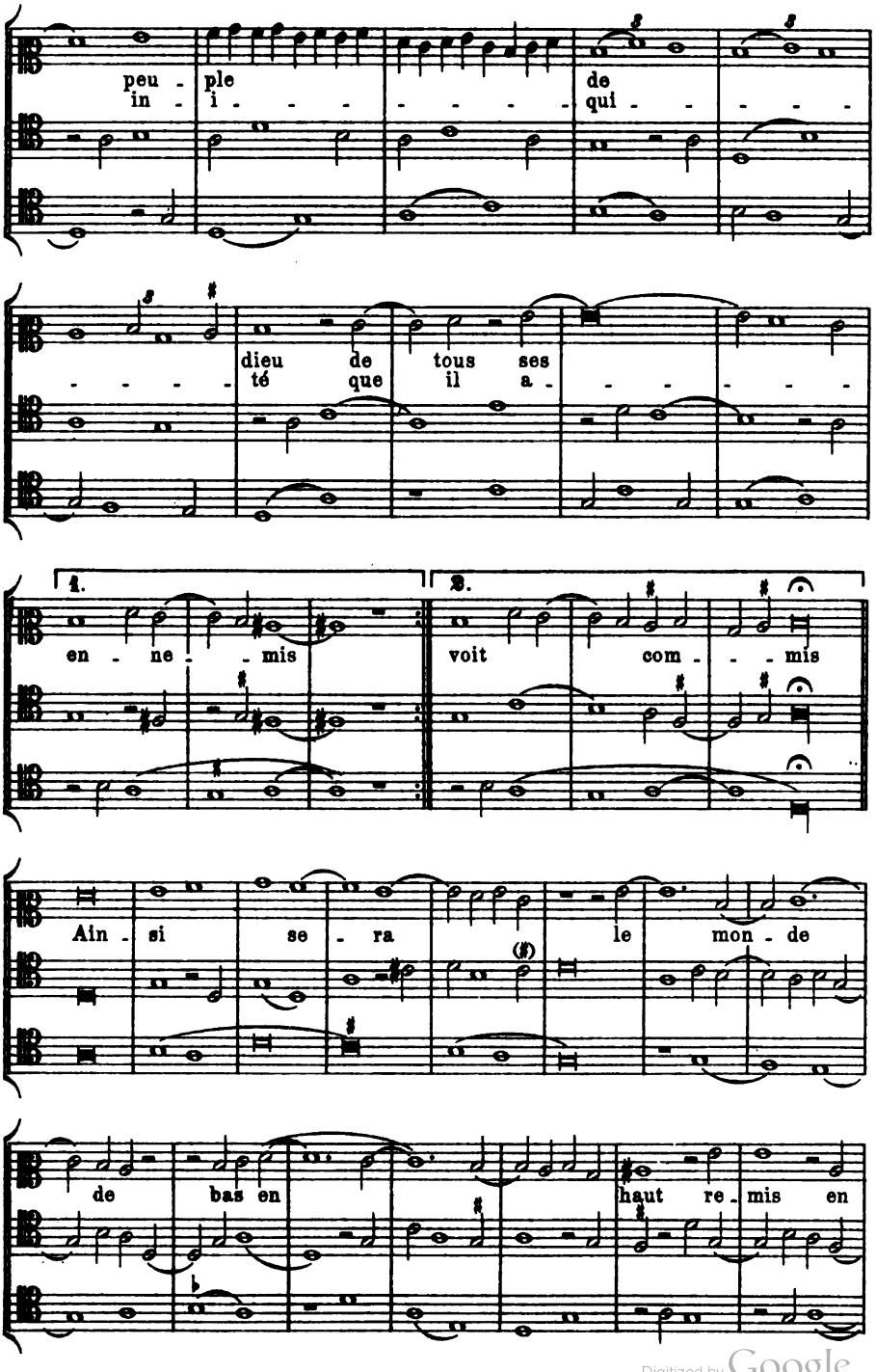

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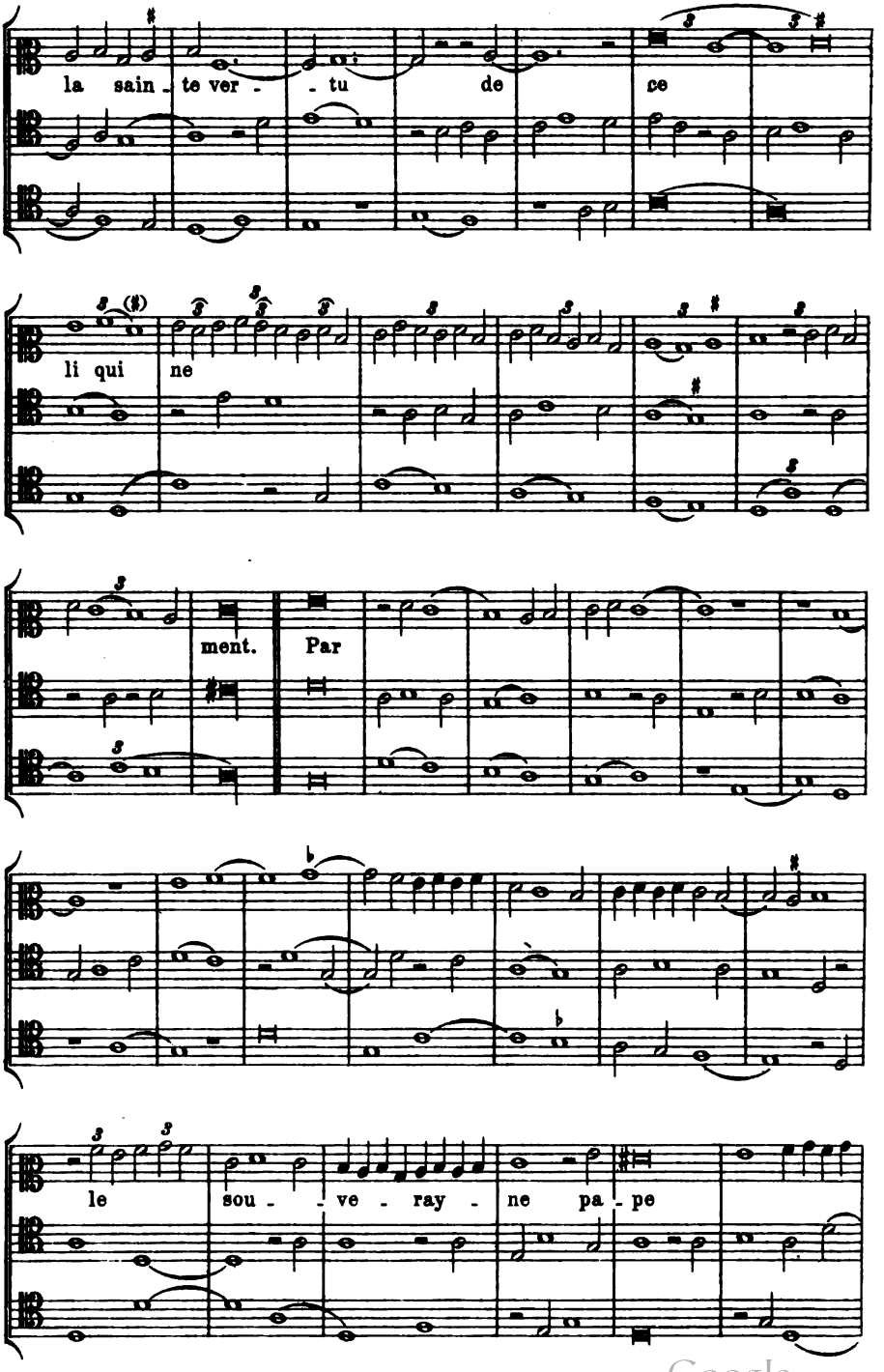

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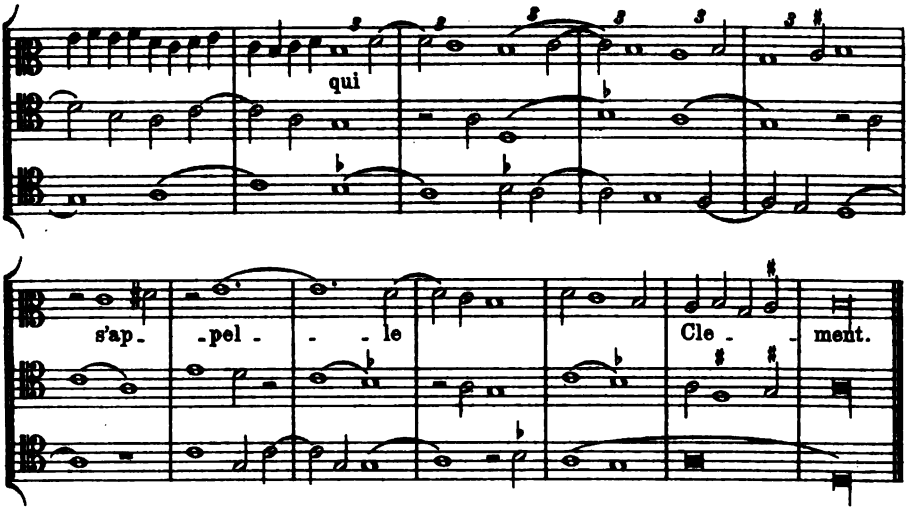
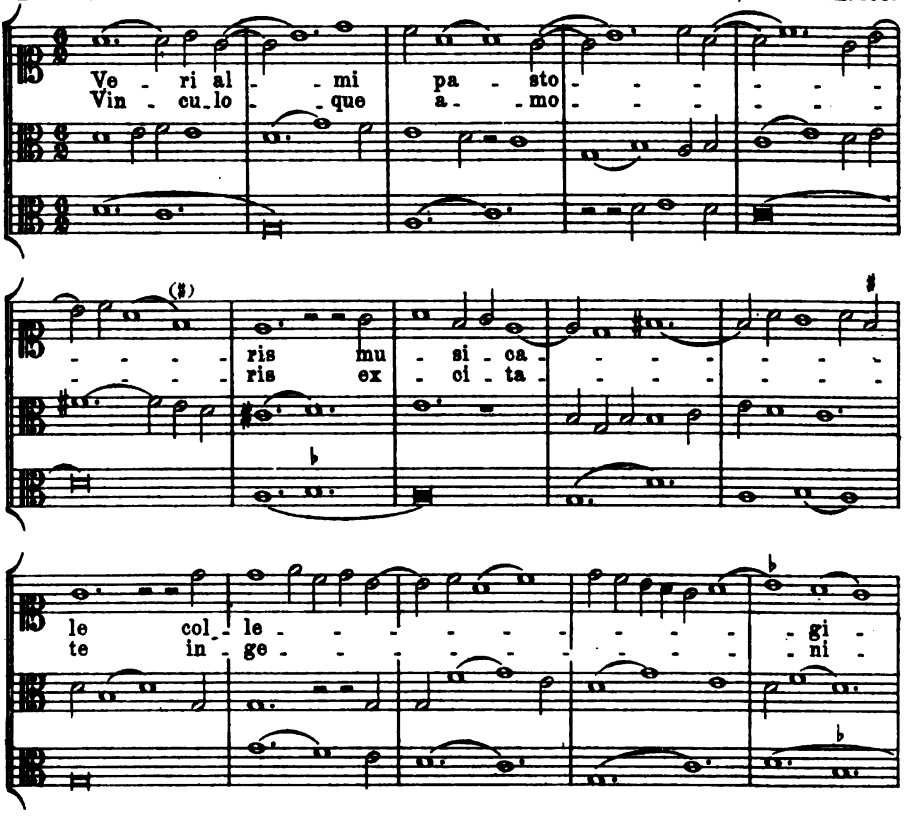


Nr. 67.

Frater Conradus de Pistorio. Modena, Bibl. Est. L. 868.



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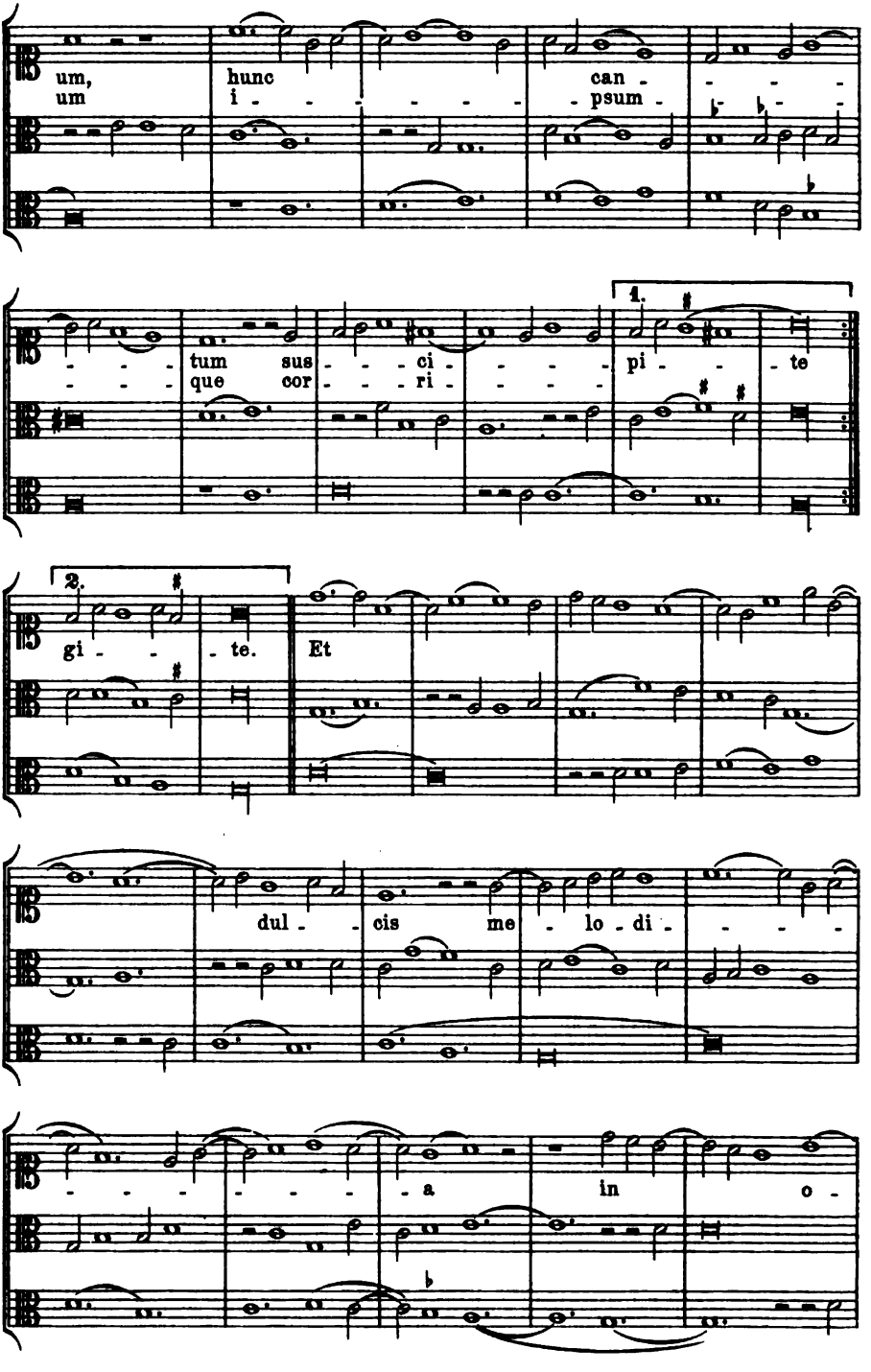

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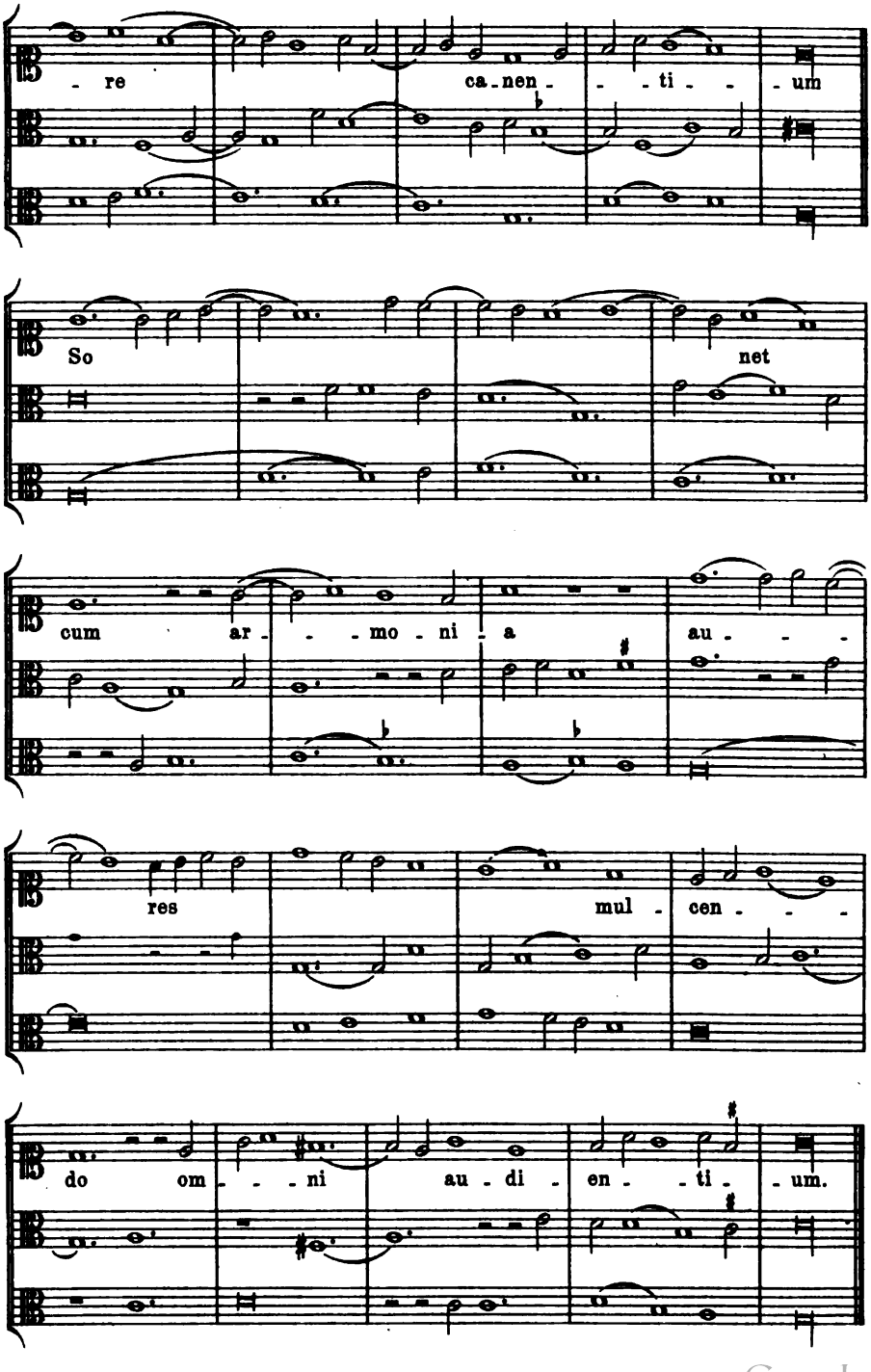

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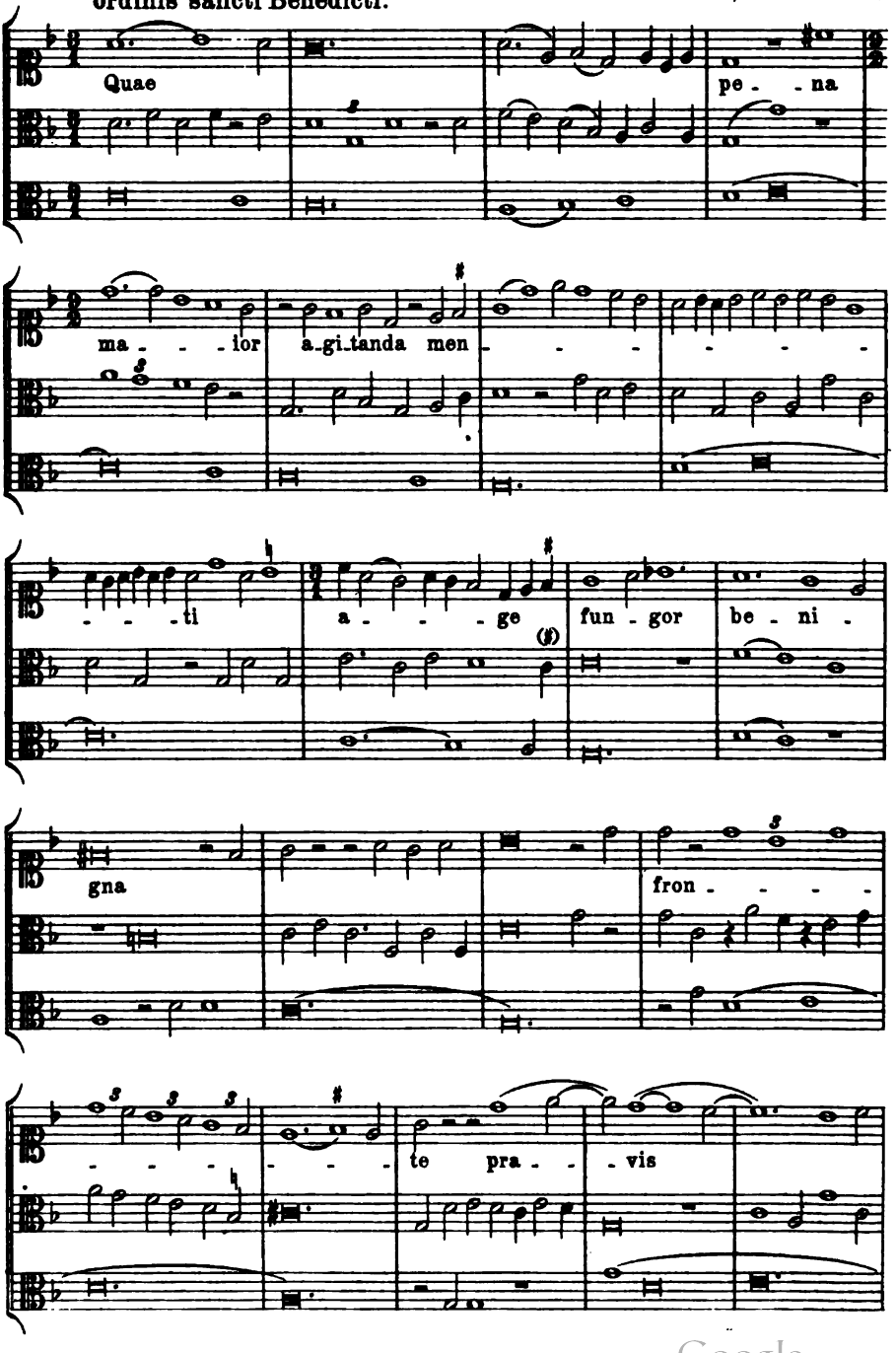
Nr. 68.

Frater Bartholomaeus de Bononia
ordinis sancti Benedicti.

Modena, Bibl. Est. L. 568.



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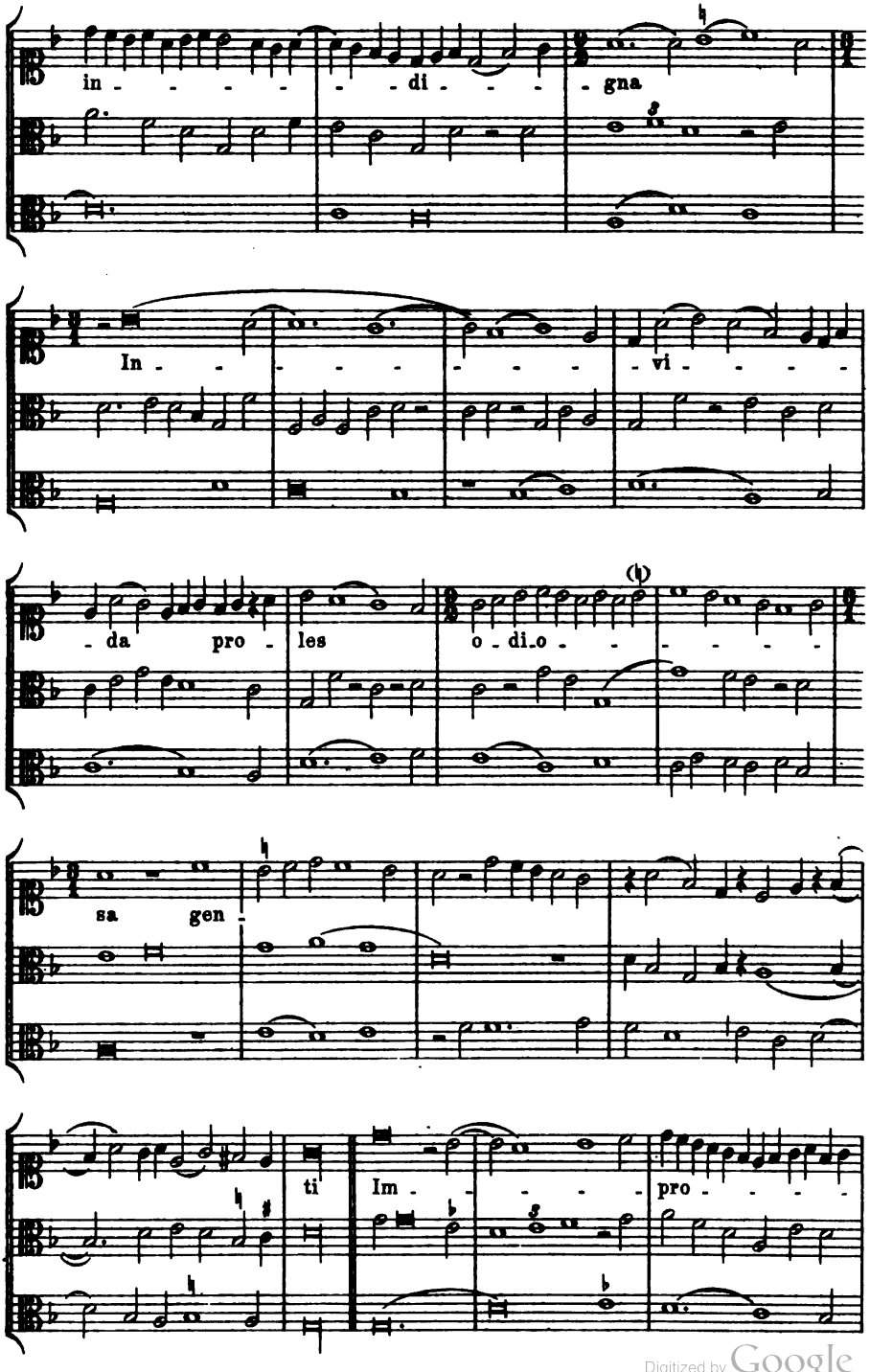

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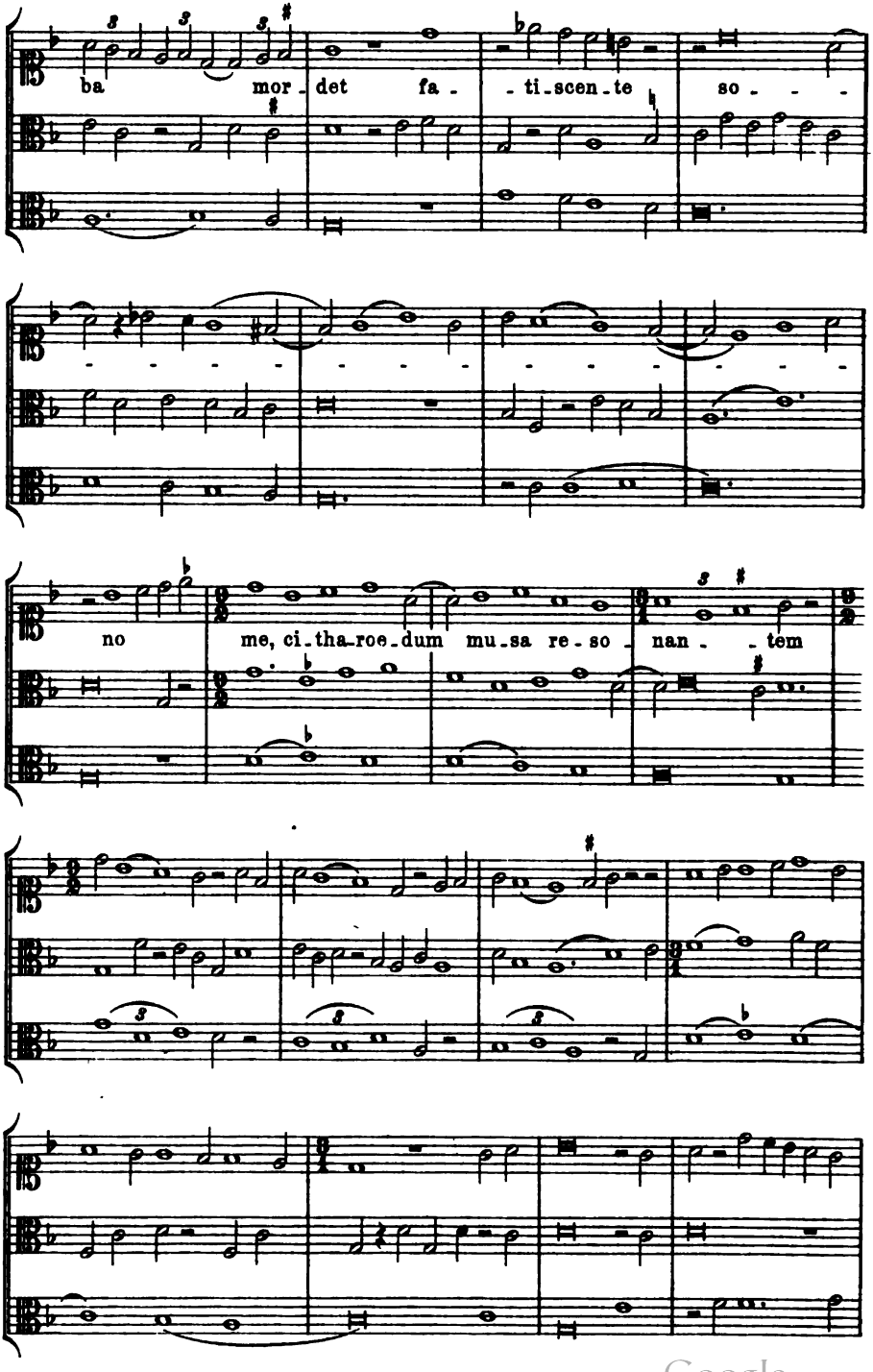

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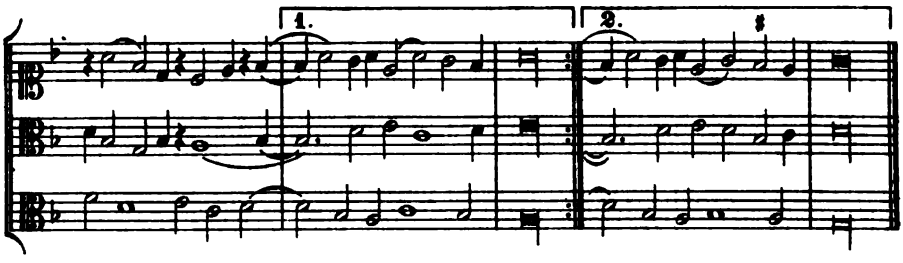
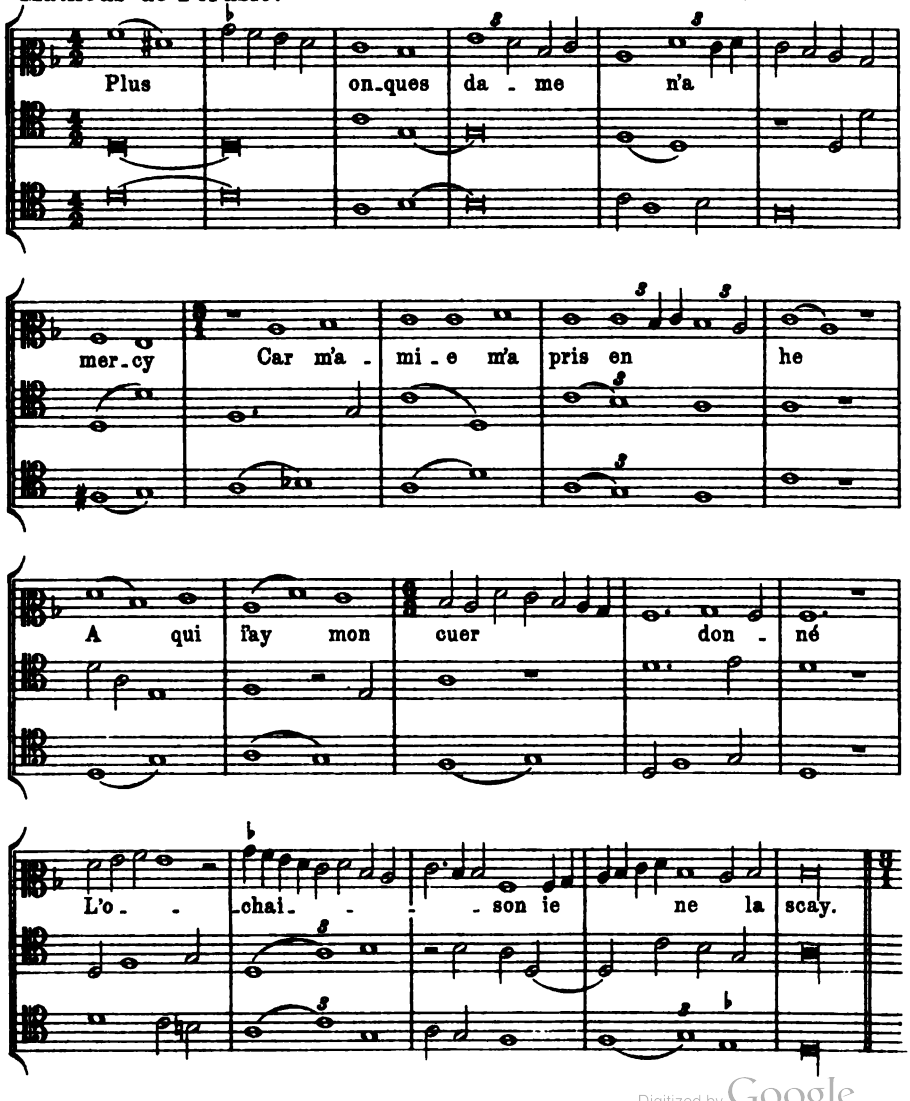


Nr. 69.

Matheus de Perusio.

Modena, Bibl. Est. ses.



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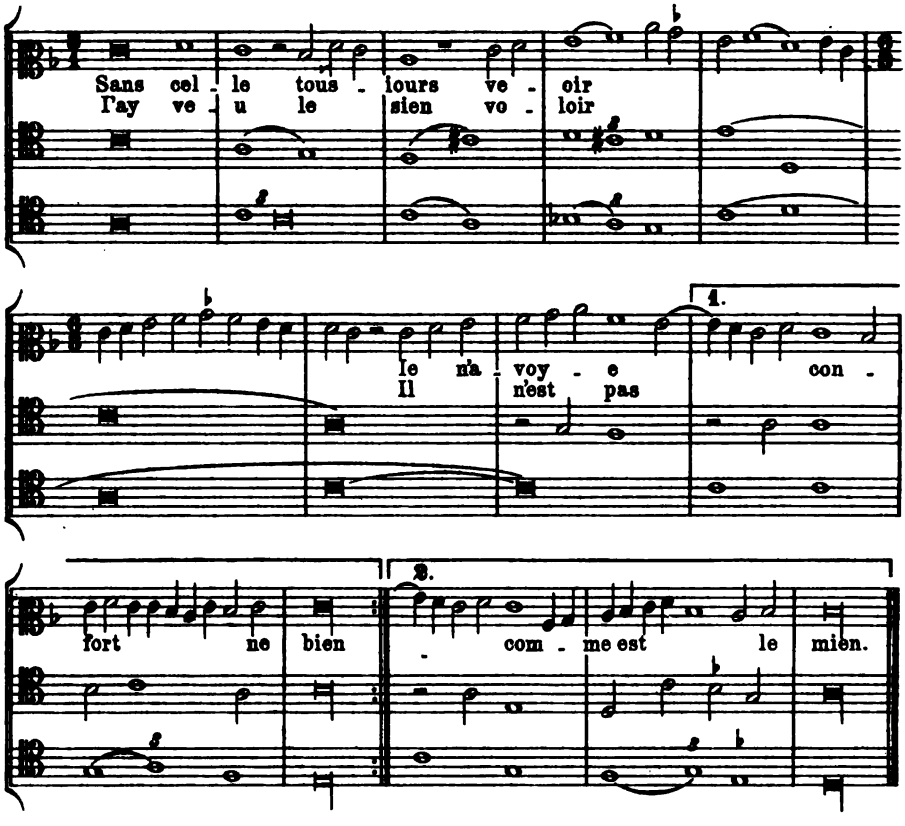
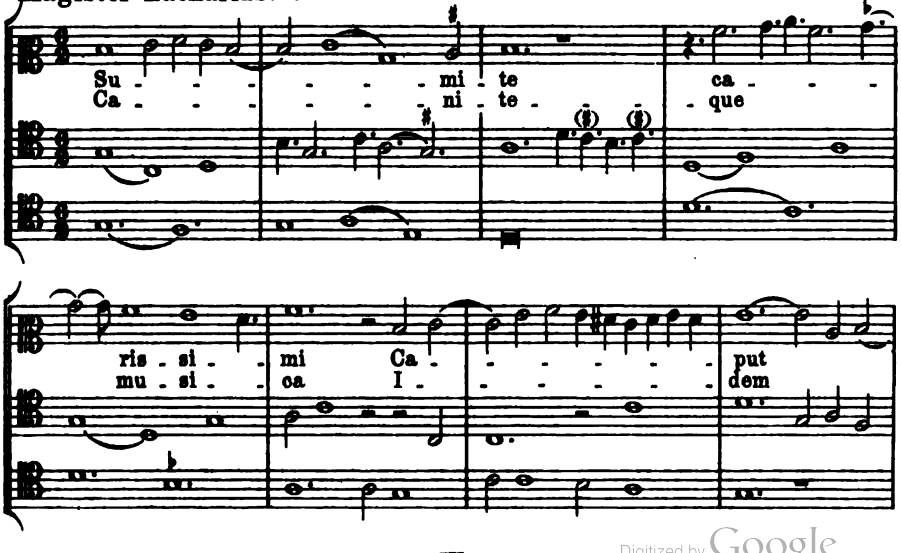


Nr. 70.

Magister Zacharias. Mod. Est. 563.



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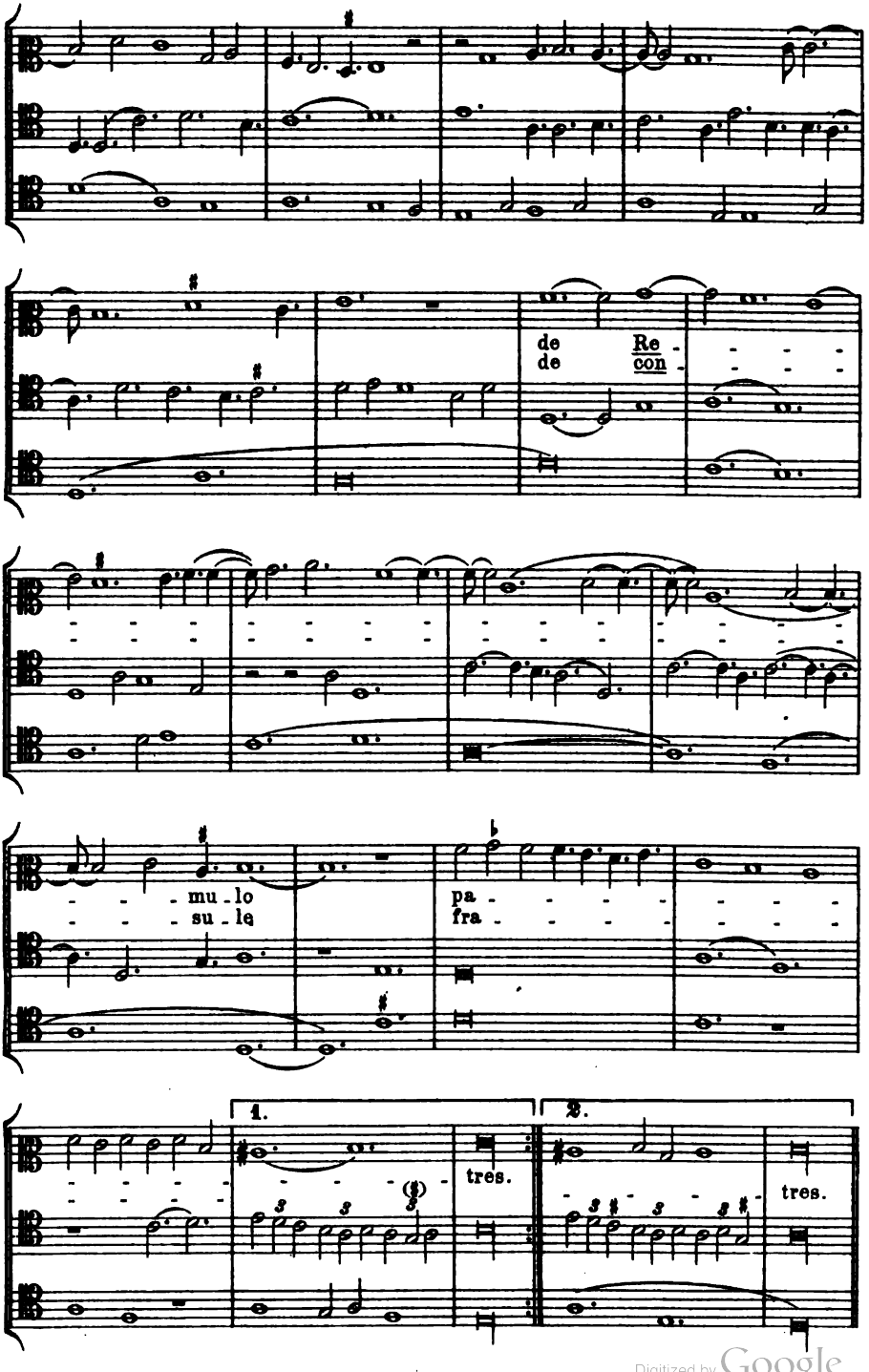

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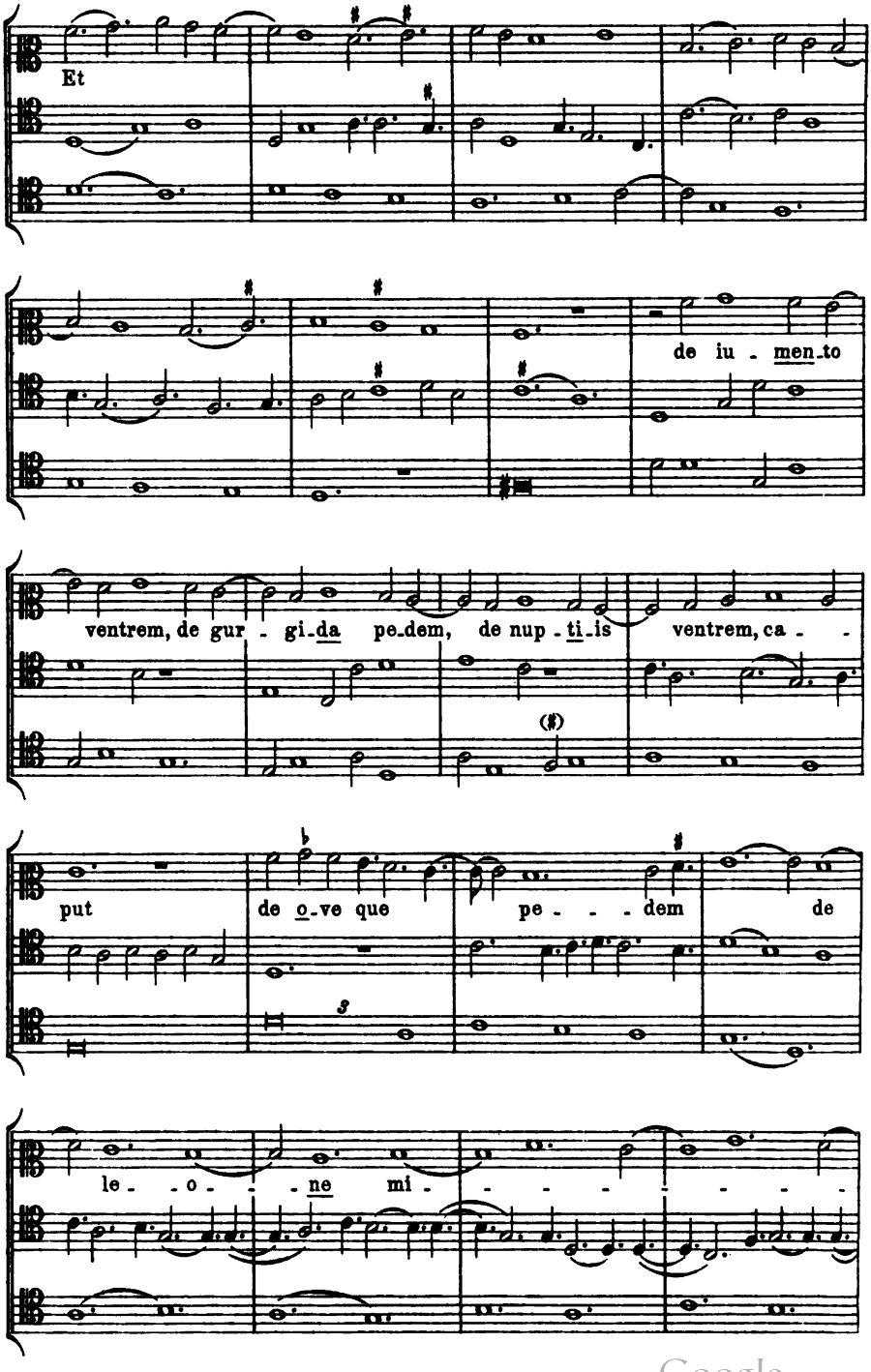

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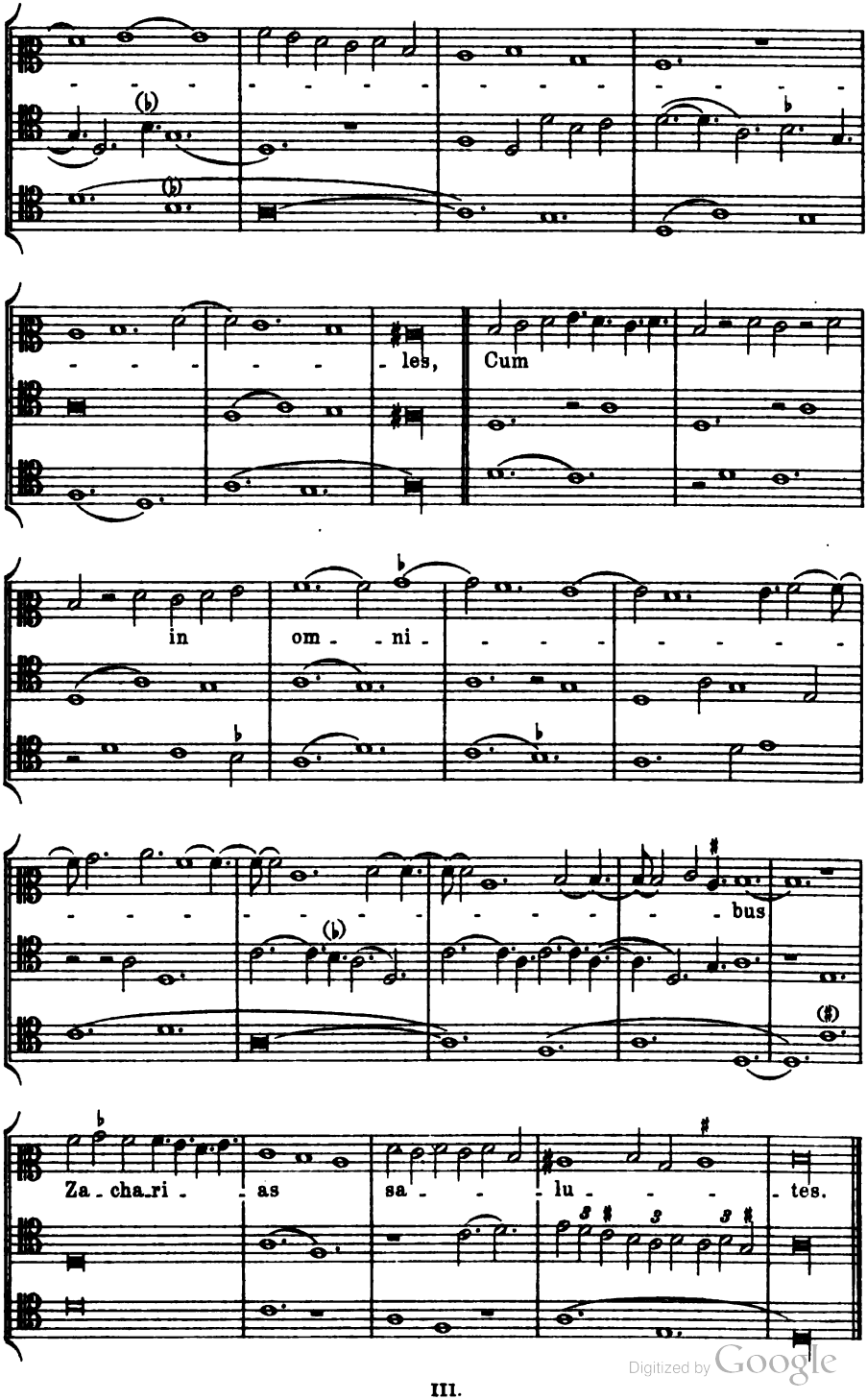

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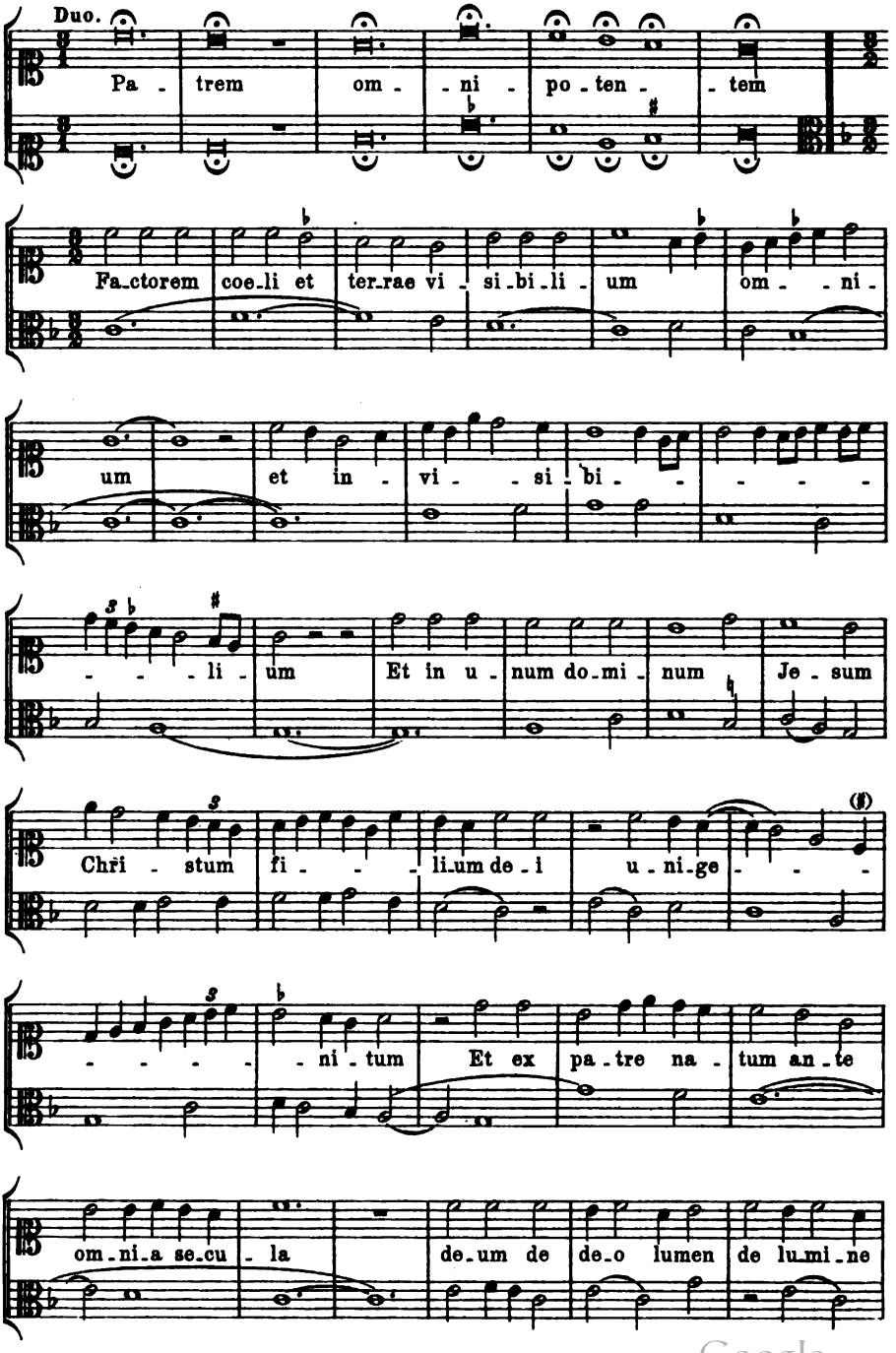
Nr. 71.

Cristoforus de Feltro. München, Mus. Ms. 3224.



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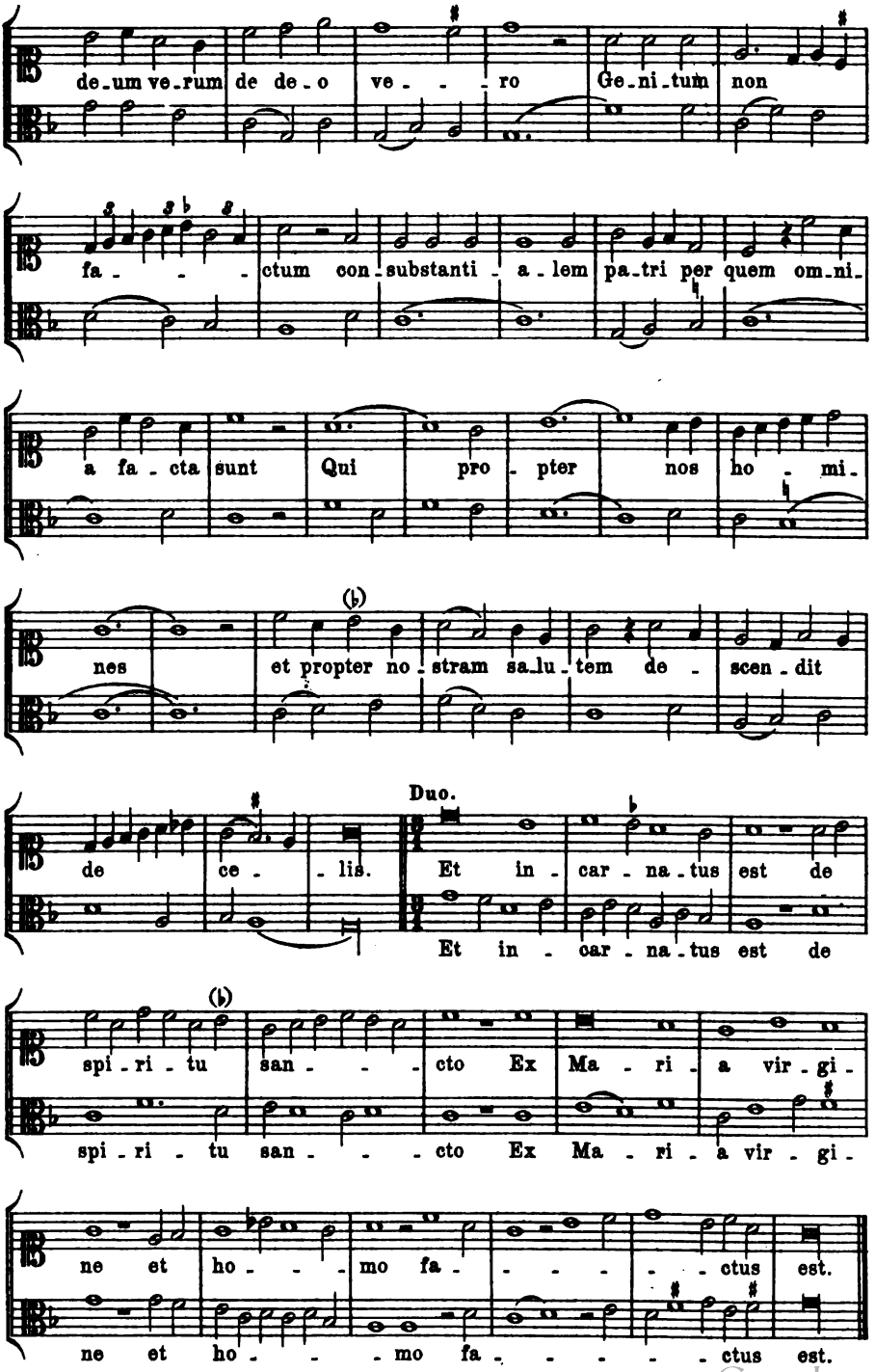

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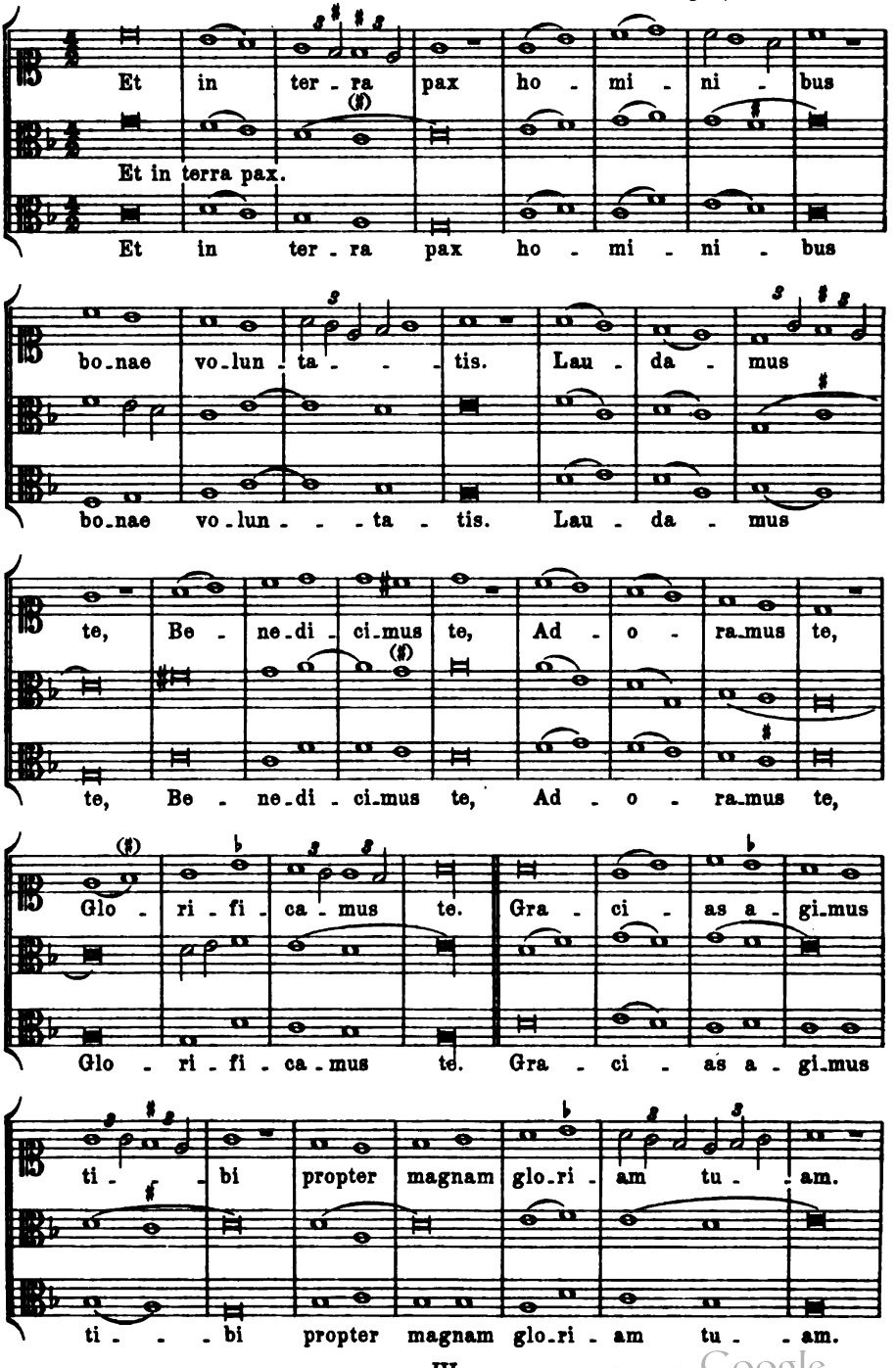
Nr. 72.

Frater Antonius de Civitate.

Bologna, Bibl. Univ. 2216.



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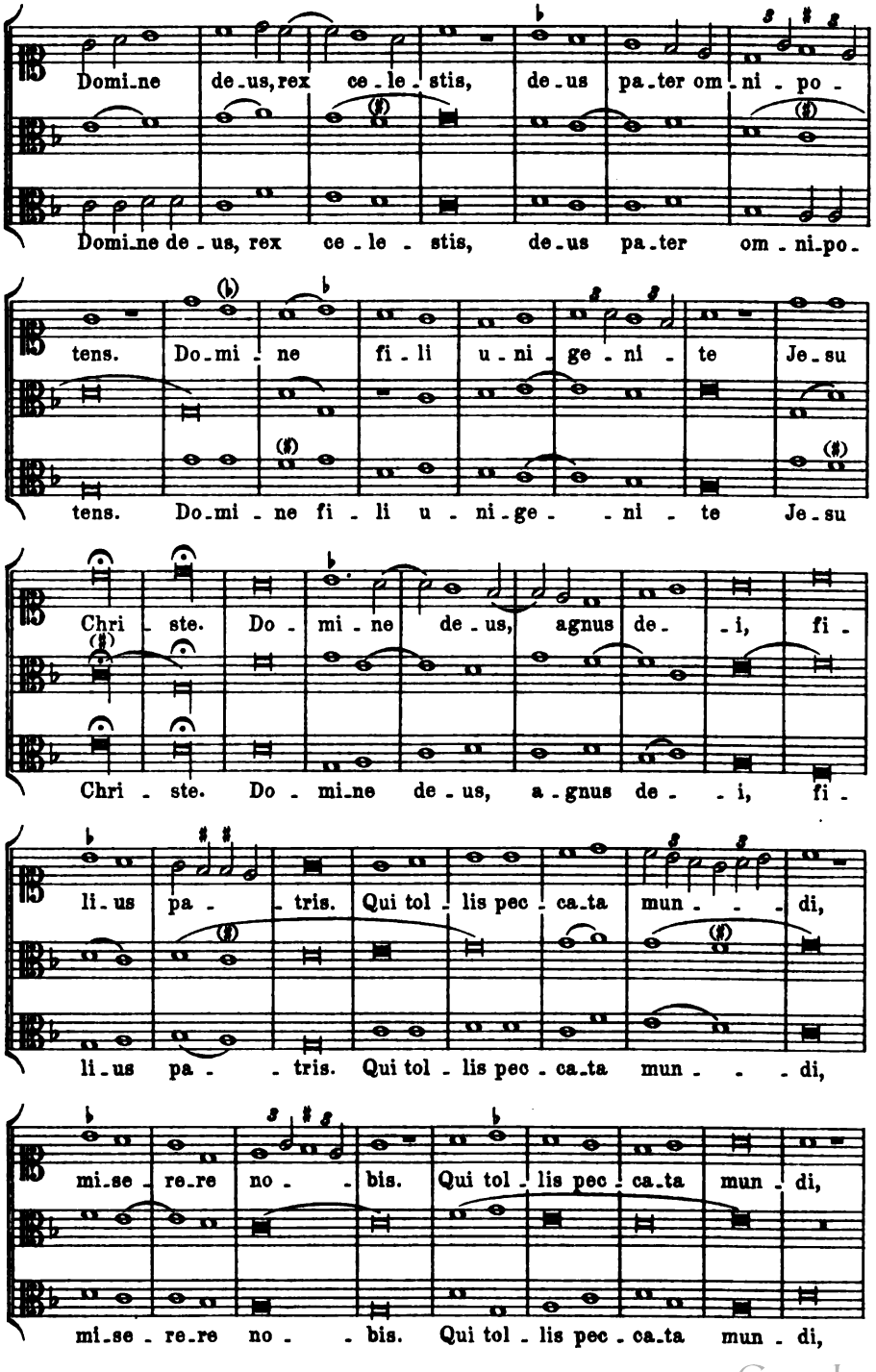

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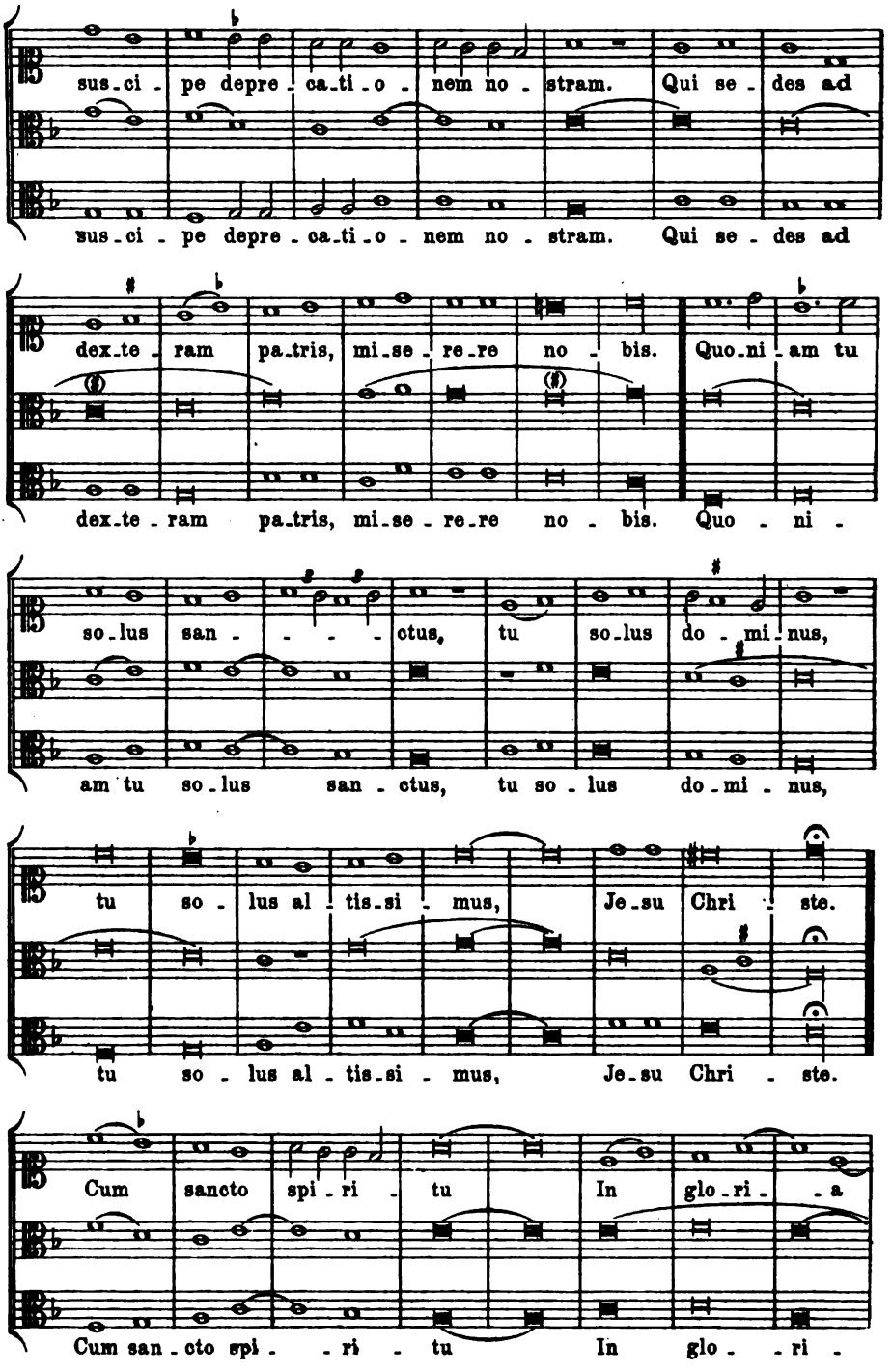

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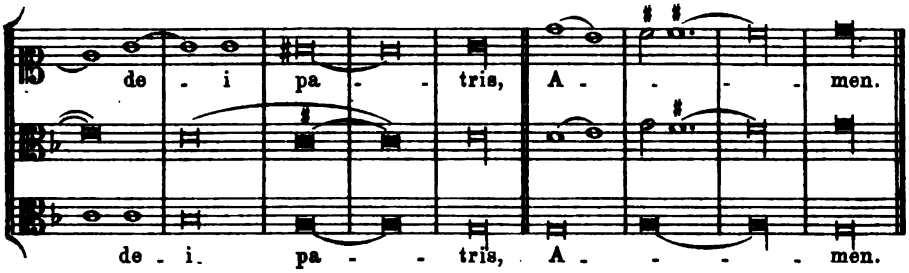
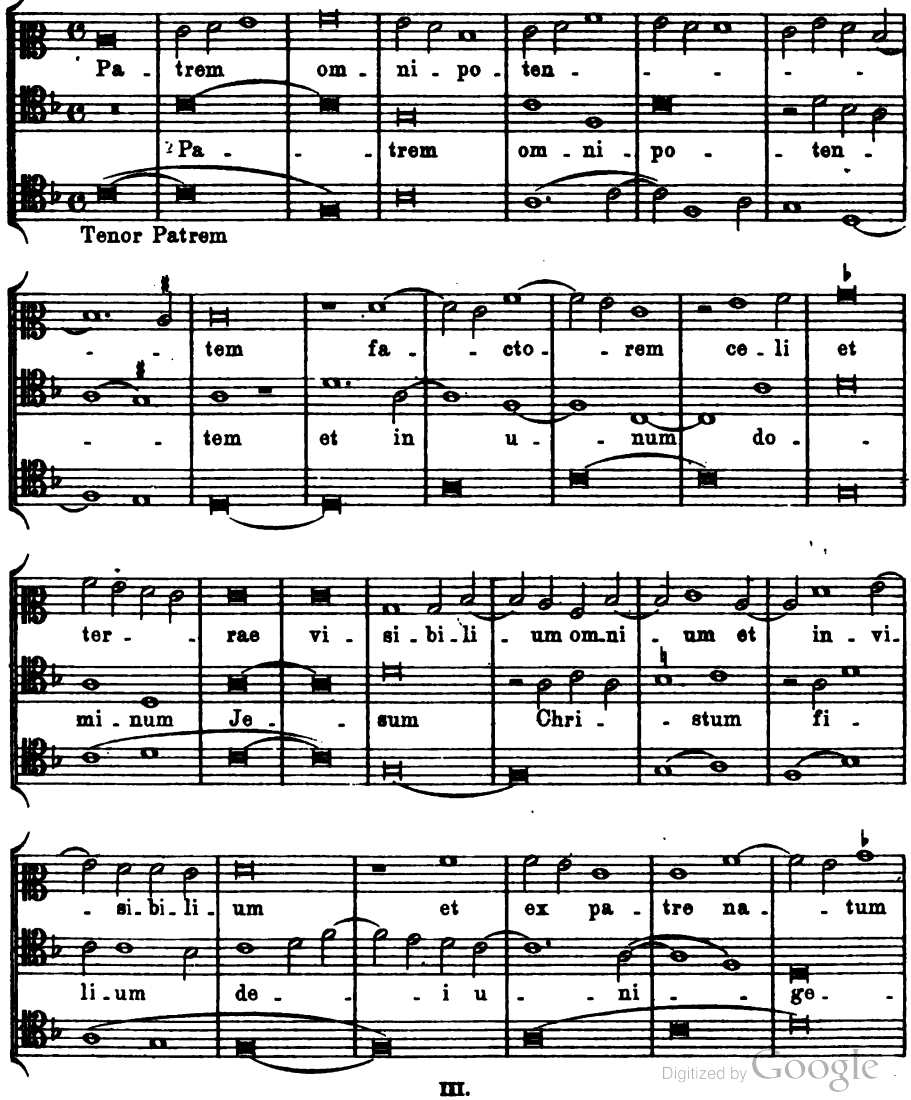


Nr. 73.

Johannes Dunstaple anglicus. Bologna, Liceo musicale Cod. 37.



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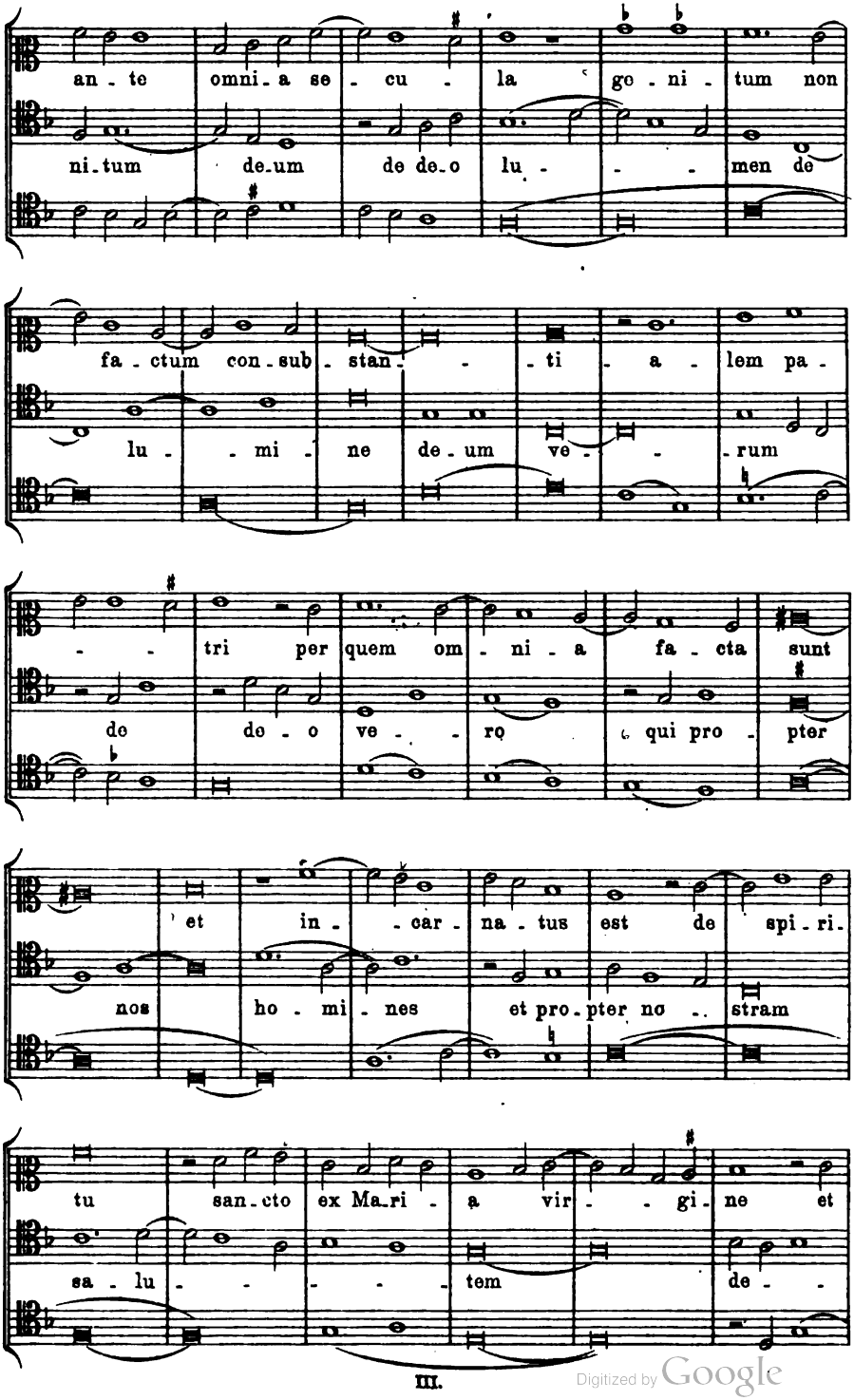

III.

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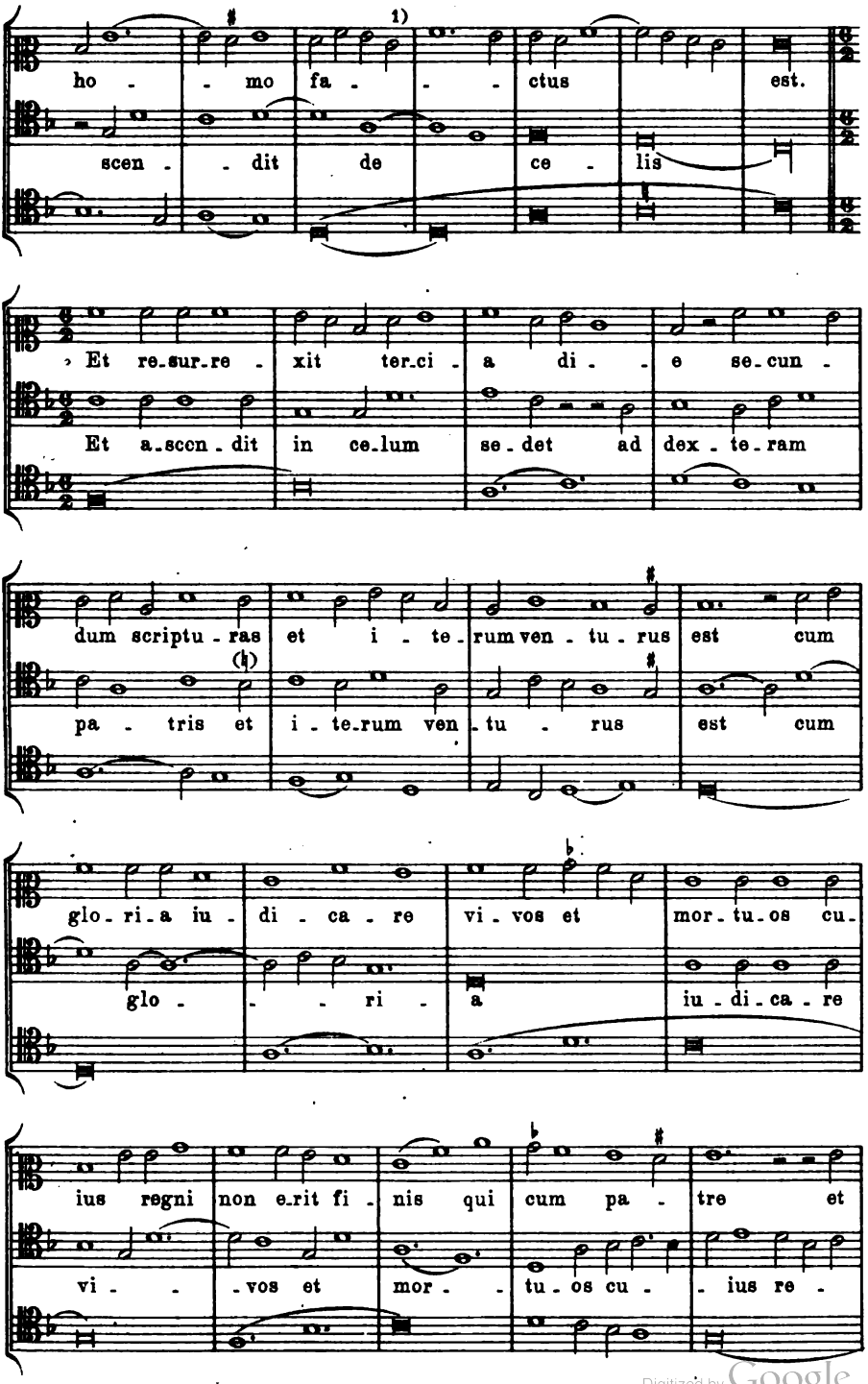

1) Besser wäre *f* zu konjicieren.

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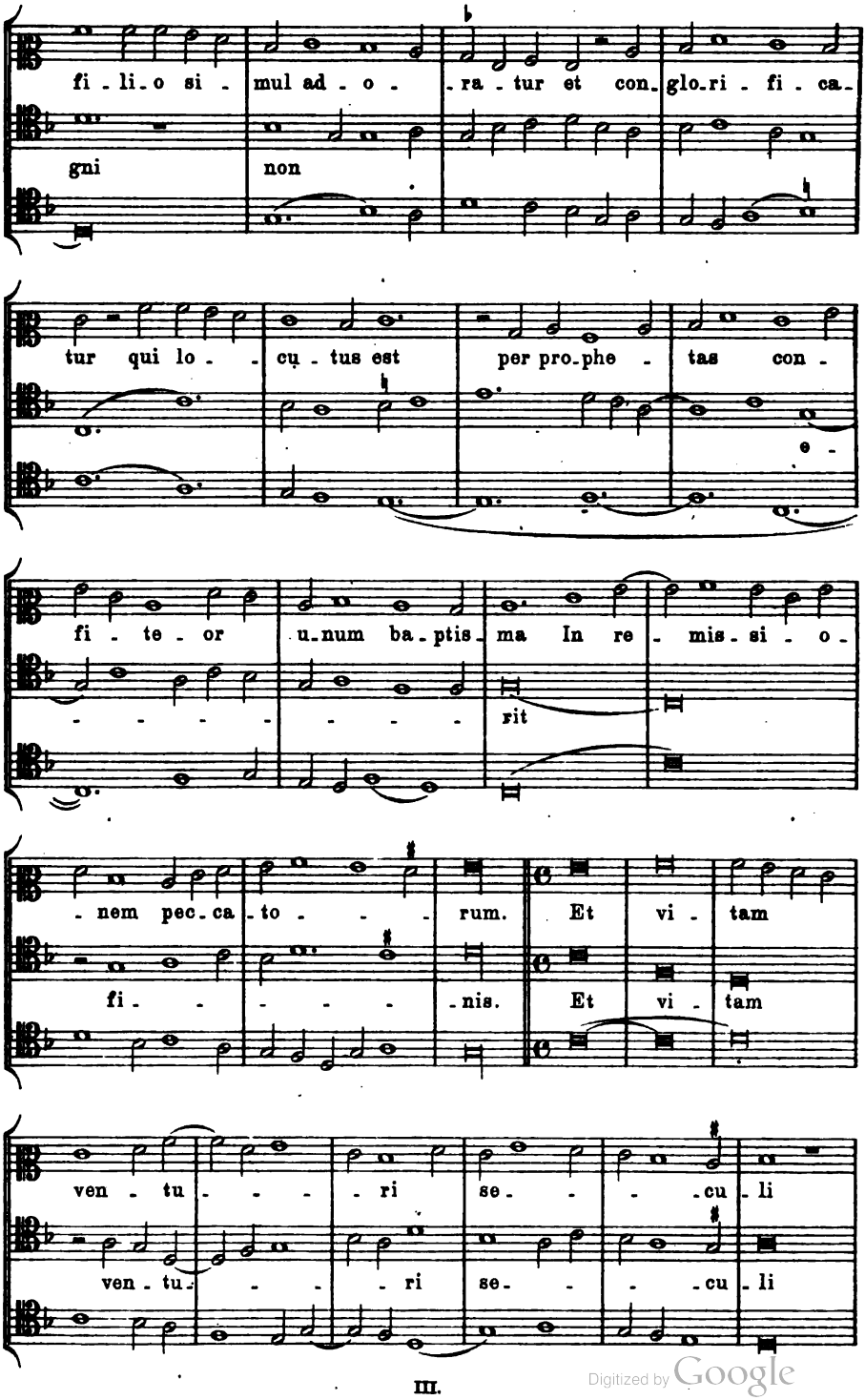

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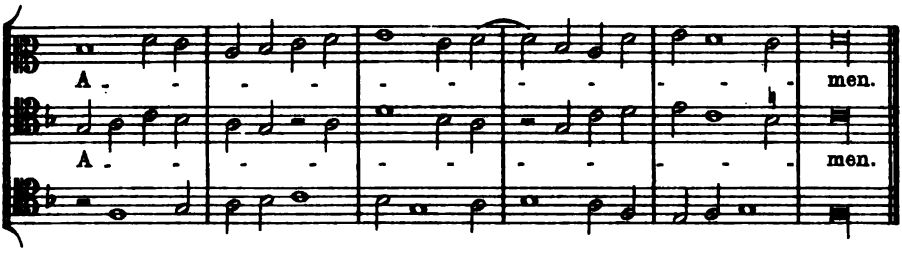
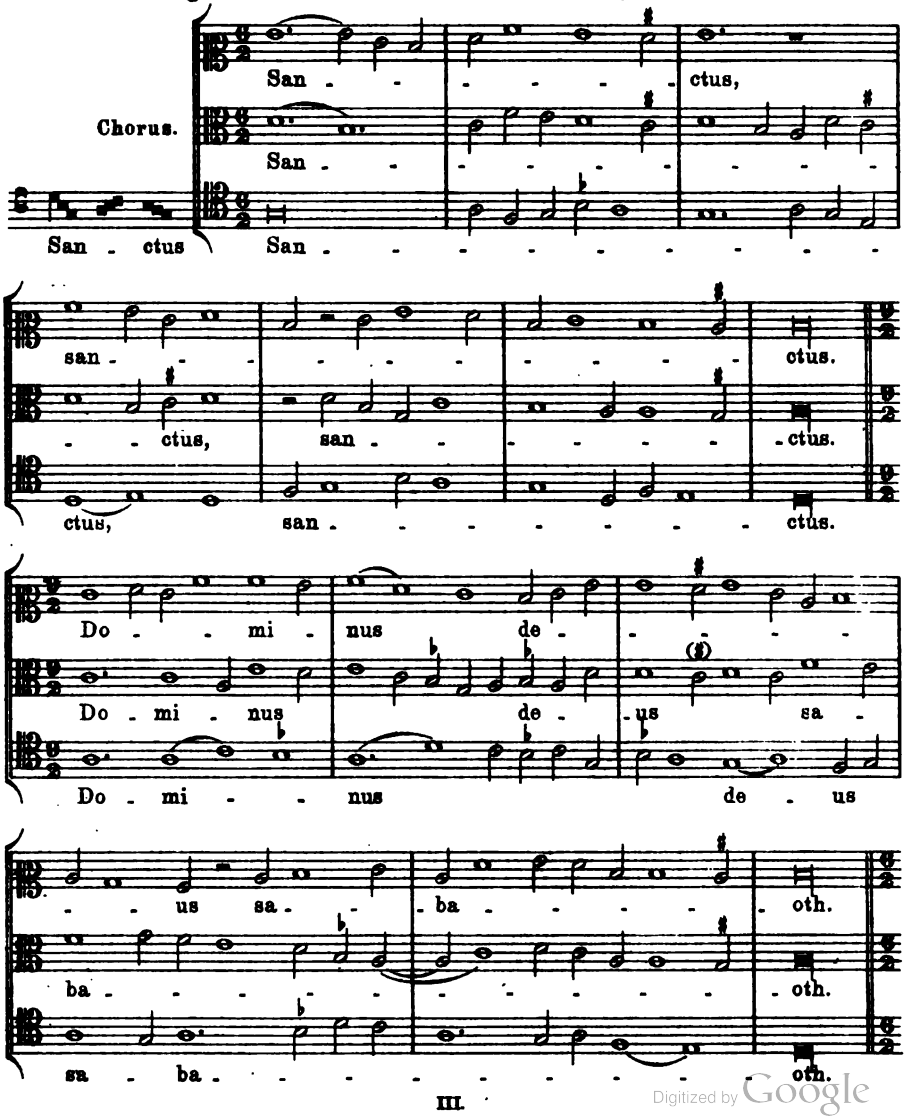


Nr. 74.

Jo. Benet anglicus. Bologna, Liceo musicale Cod. 37.



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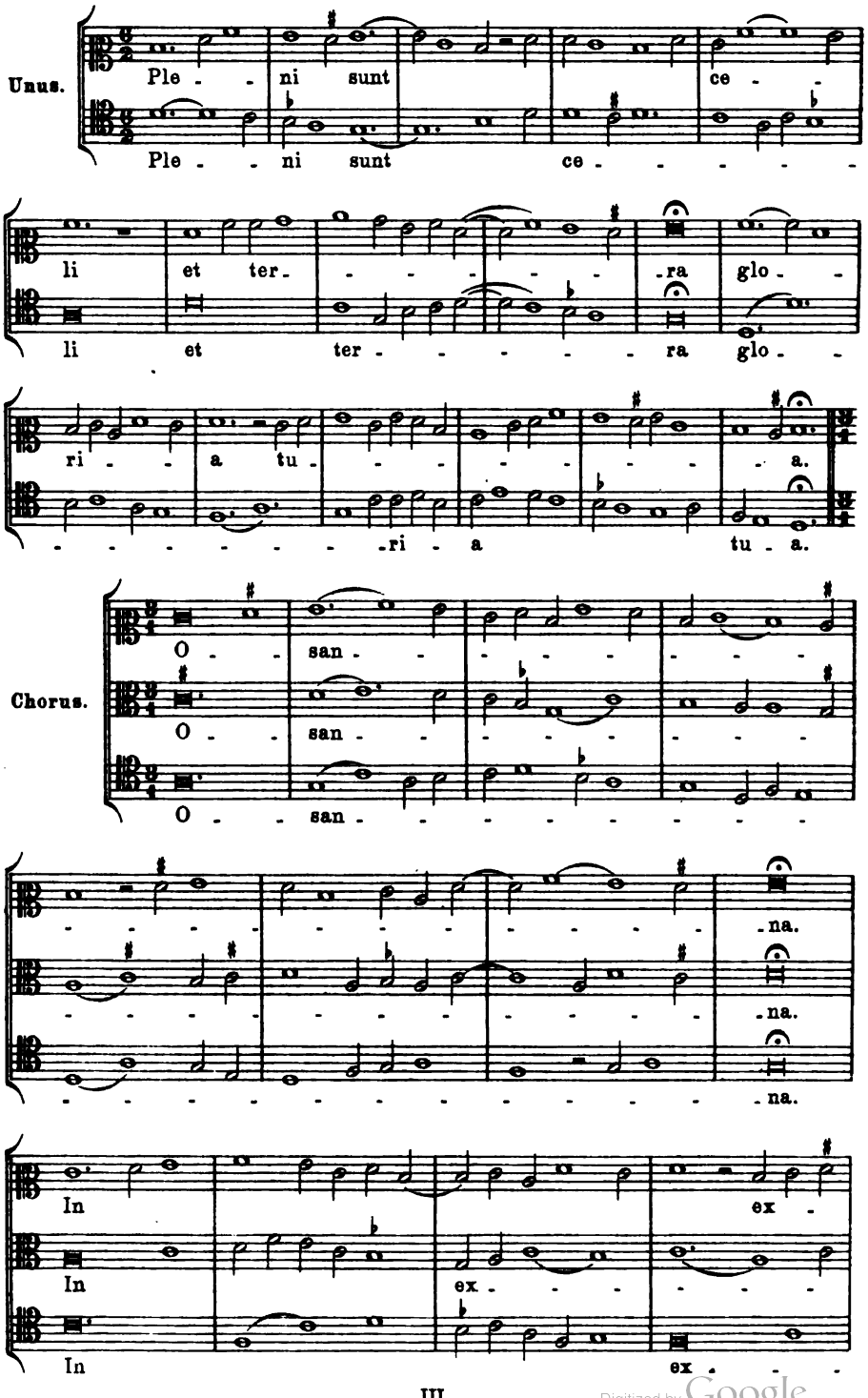

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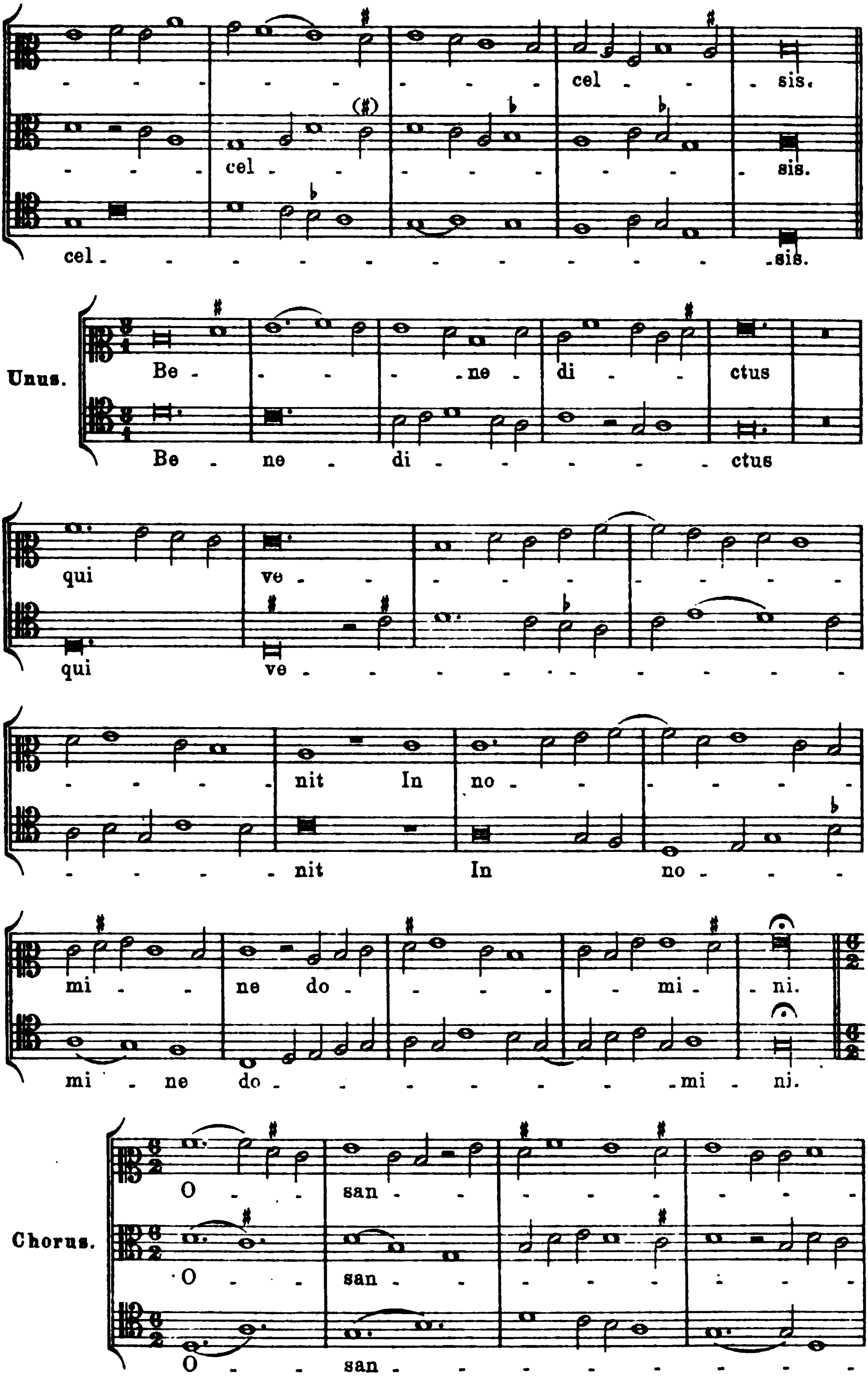

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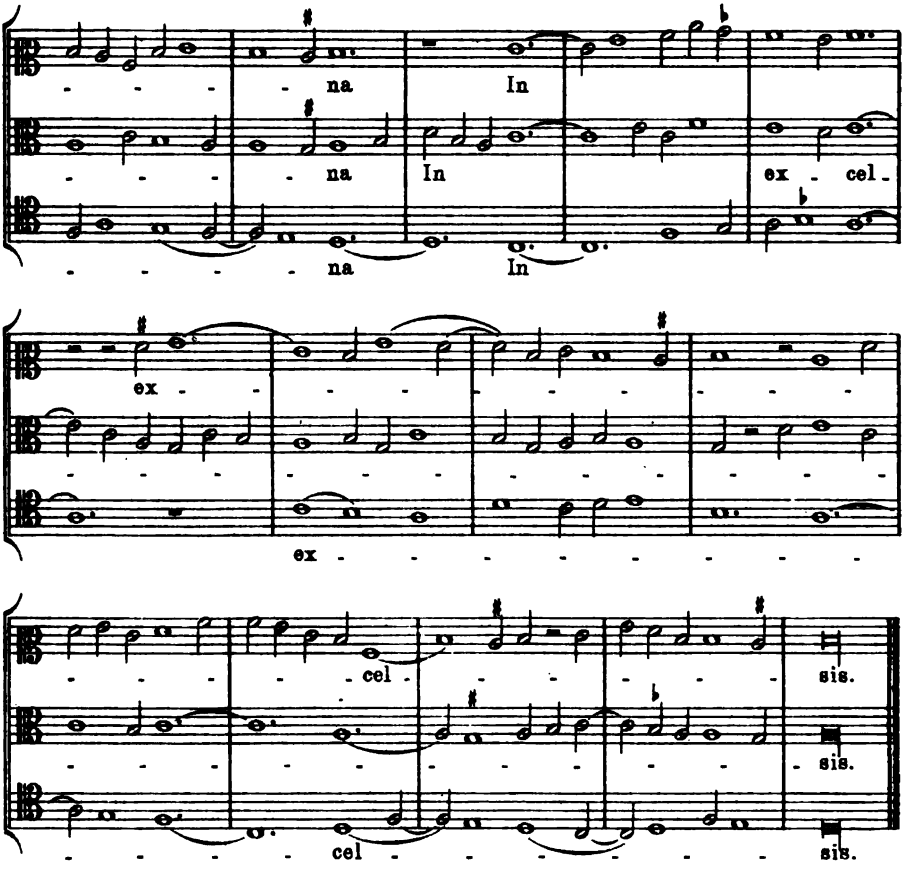
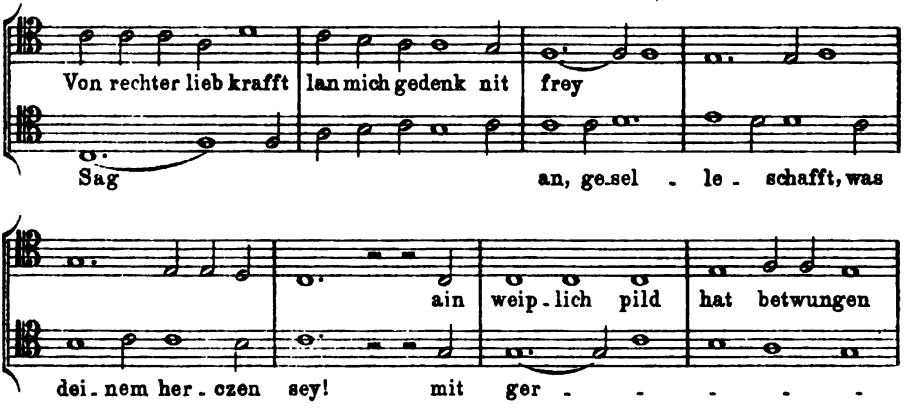


Nr. 75.

O. von Wolkenstein.[1]

Wien, k. k. Hof-Bibl. Ms. 3777.



1) Im Ms. Wien findet sich bei dem Stück der Name Albrecht, in Hdsch. Innsbruck Univ. Bibl. fehlt er. In welcher Beziehung er zu dem Liede Wolkenstein's steht, vermag ich nicht zu sagen. Weist er auf den Komponisten des Liedes hin?

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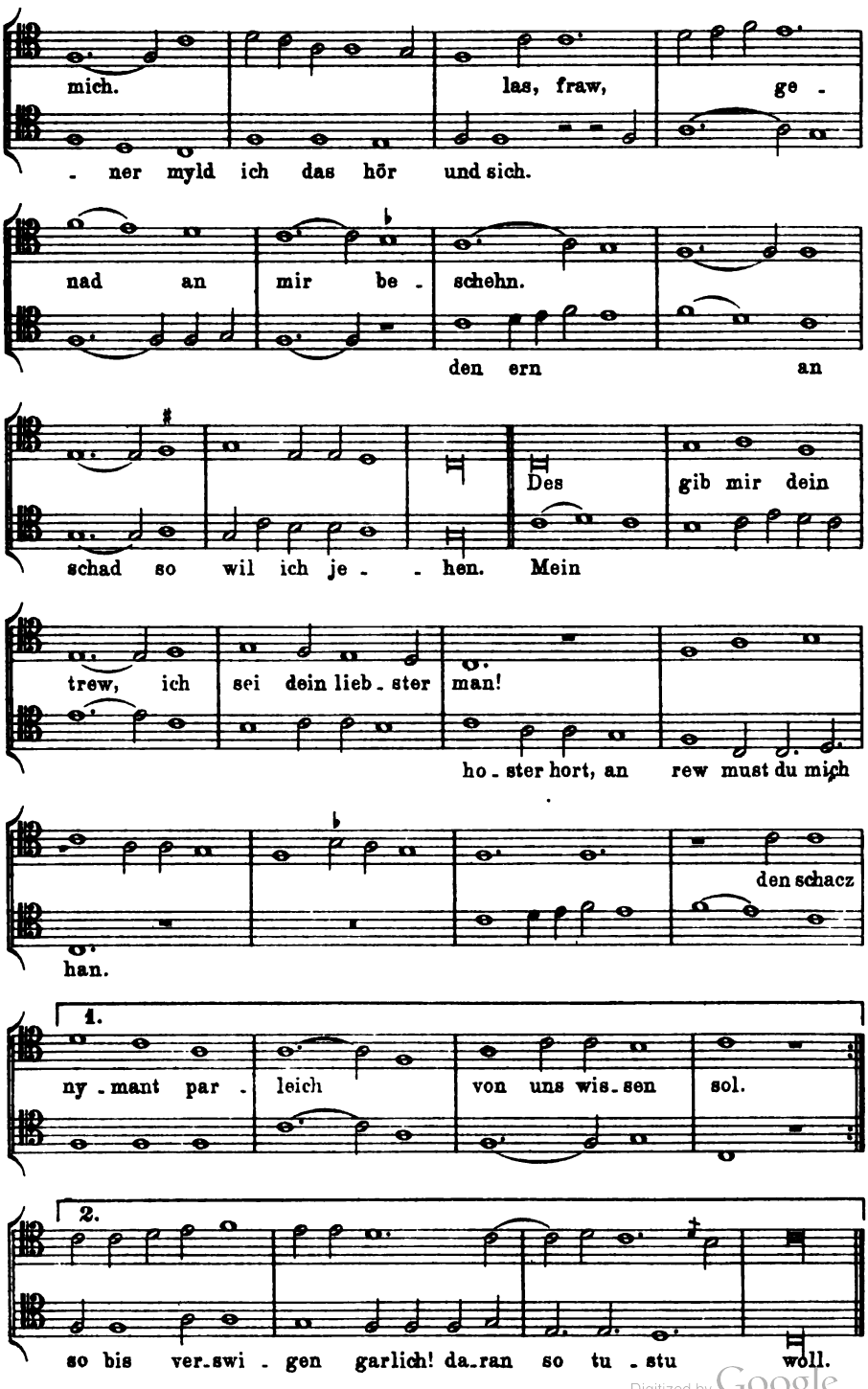

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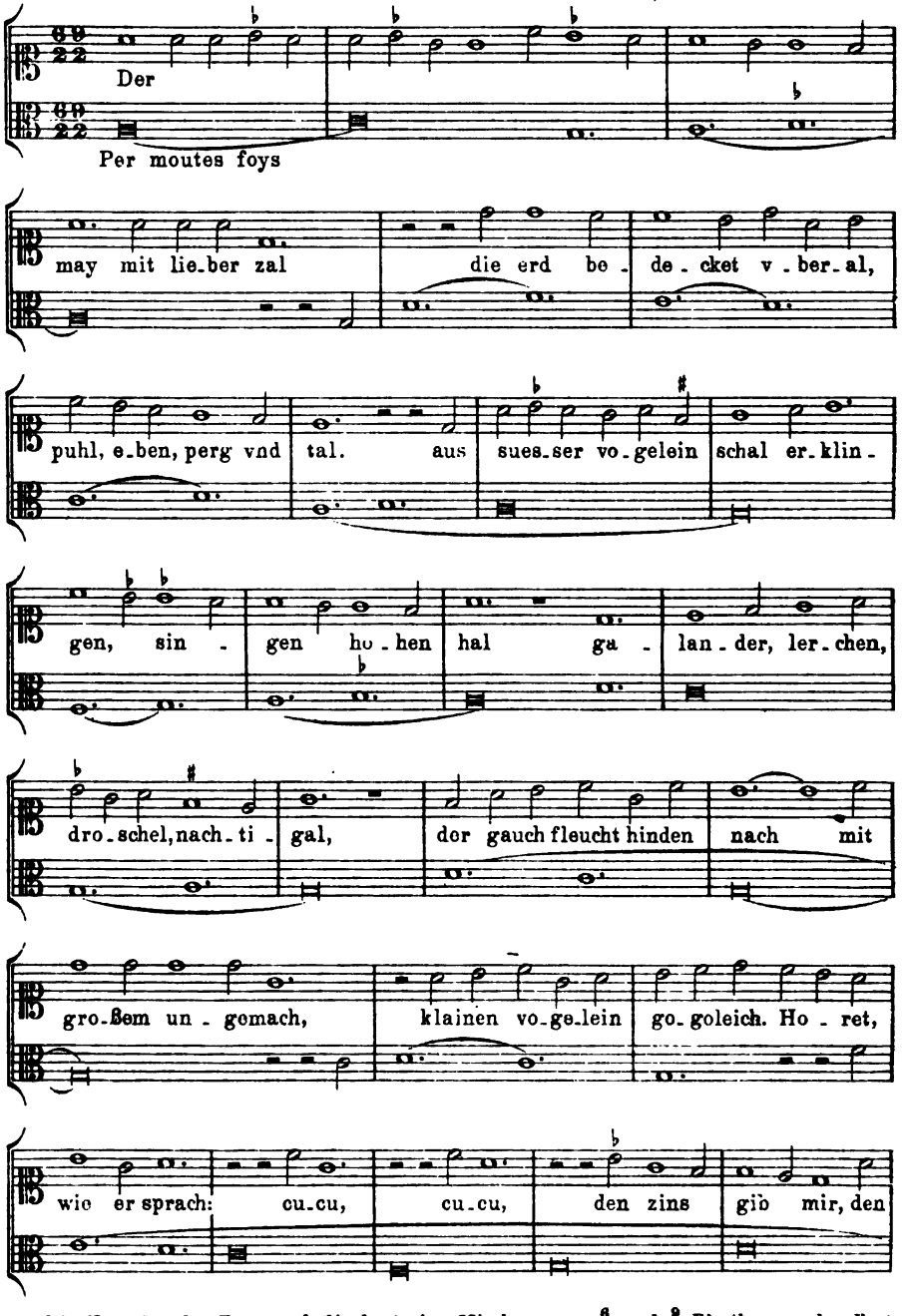
Nr. 76.

O. von Wolkenstein. Wien, k. k. Hof-Bibl. Ms. 2777



Die Notation der Tenormelodie legt eine Mischung von $\frac{6}{2}$ und $\frac{9}{4}$ Rhythmus nahe. Fest durch die Notation bedingt ist die Annahme rhythmischen Wechsels nicht. Mit ihr gewinnen aber die Notenreihen an Übersichtlichkeit. Am besten wird es sein, eine Takteinteilung zu vermeiden.

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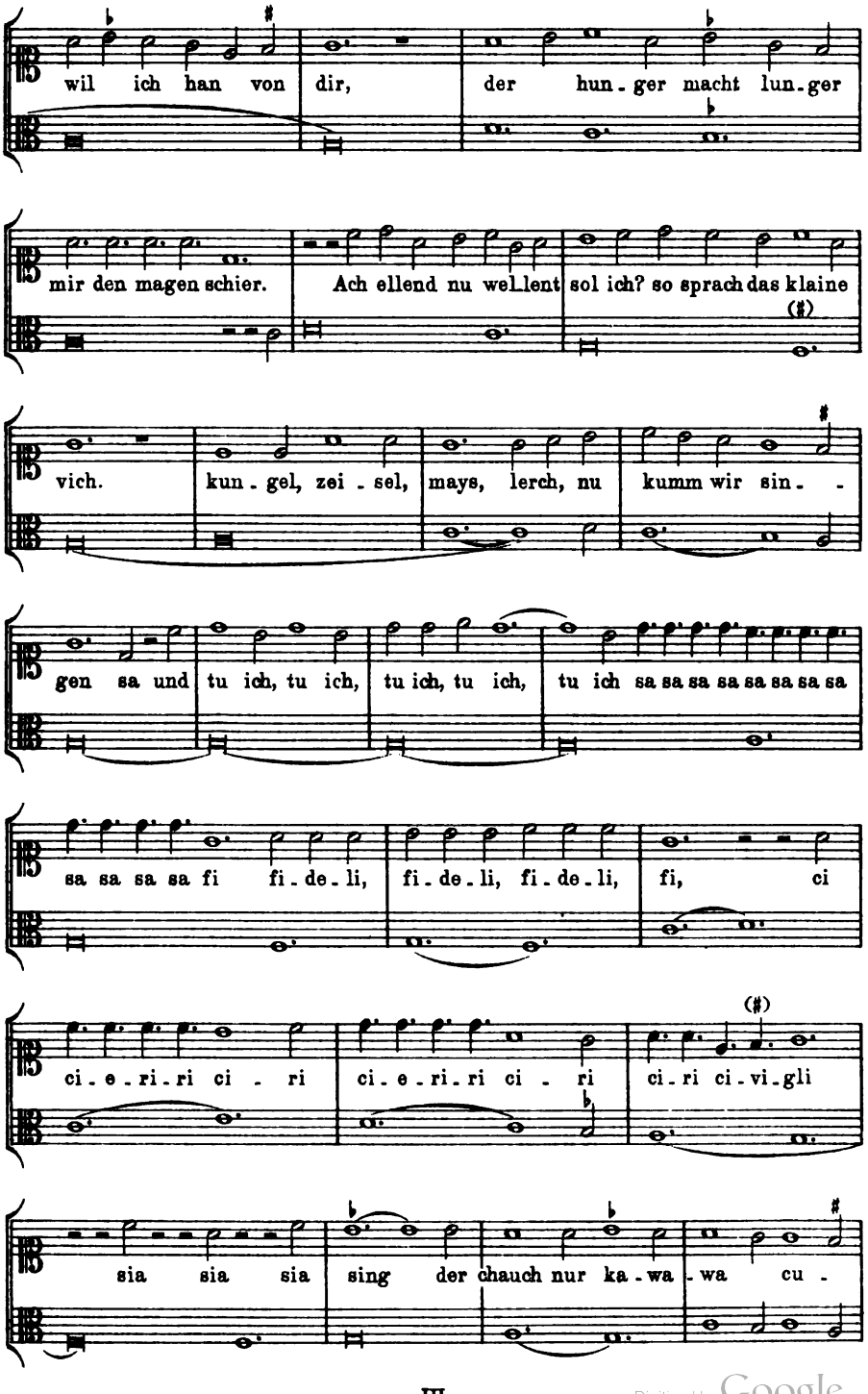

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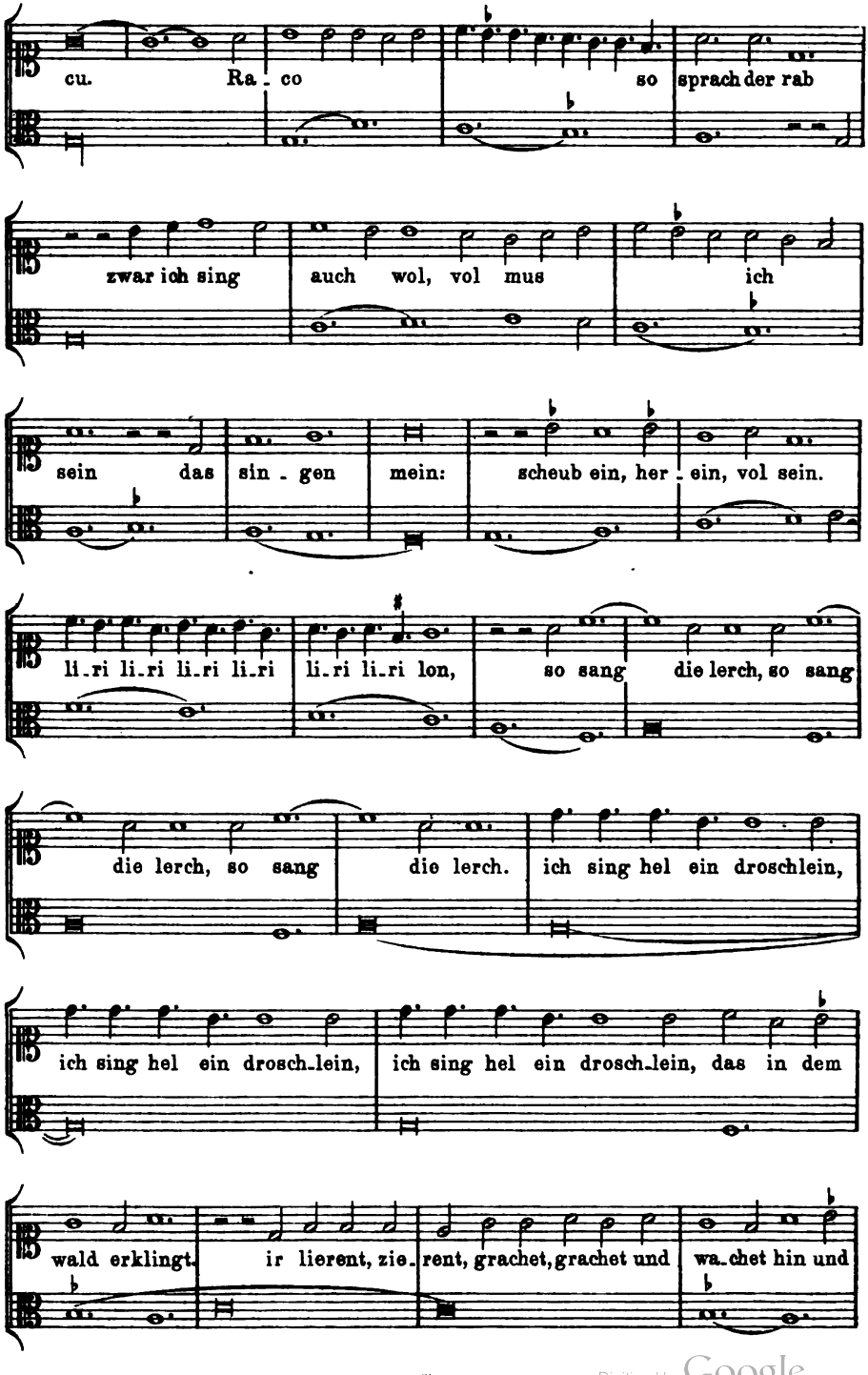

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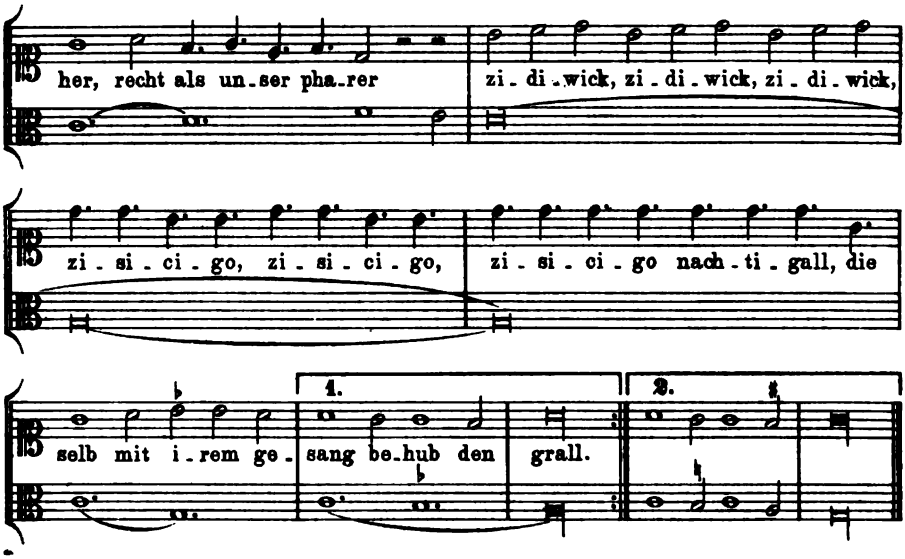
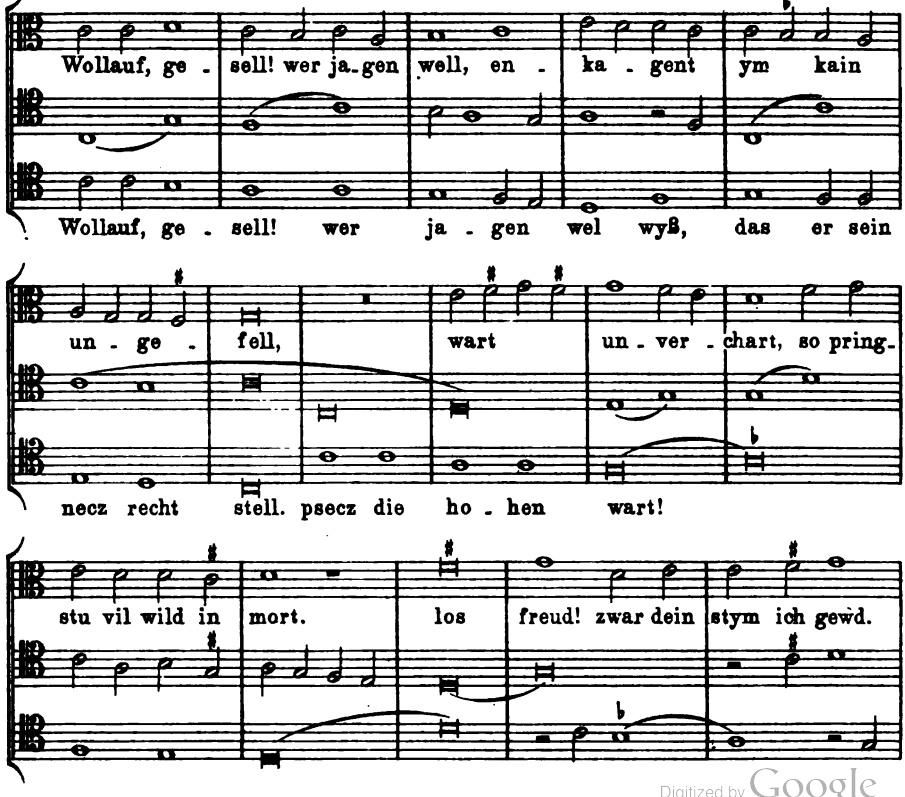


Nr. 77.

O. von Wolkenstein.

Wien, k. k. Hof-Bibl. Ms. 2777.



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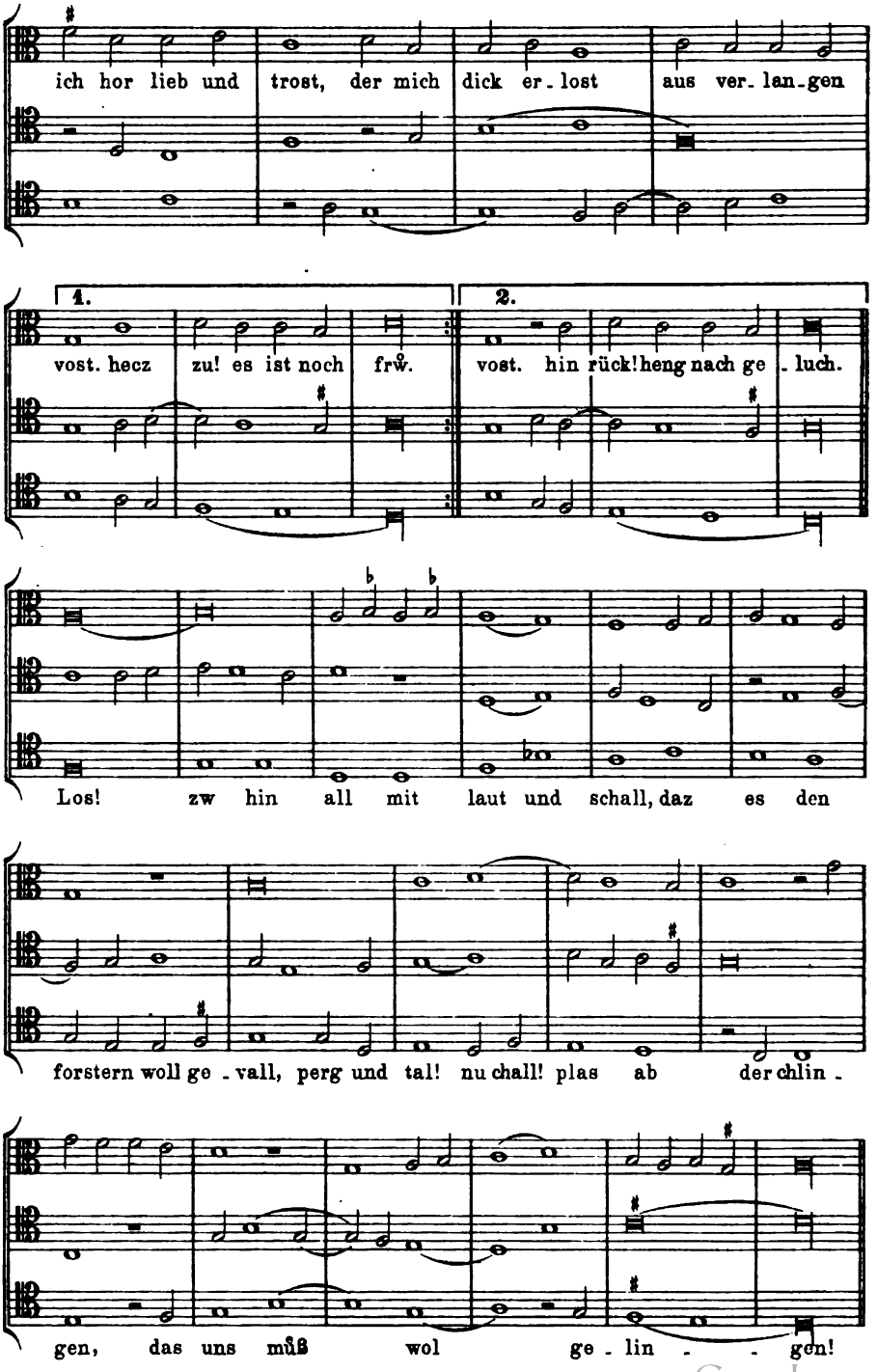

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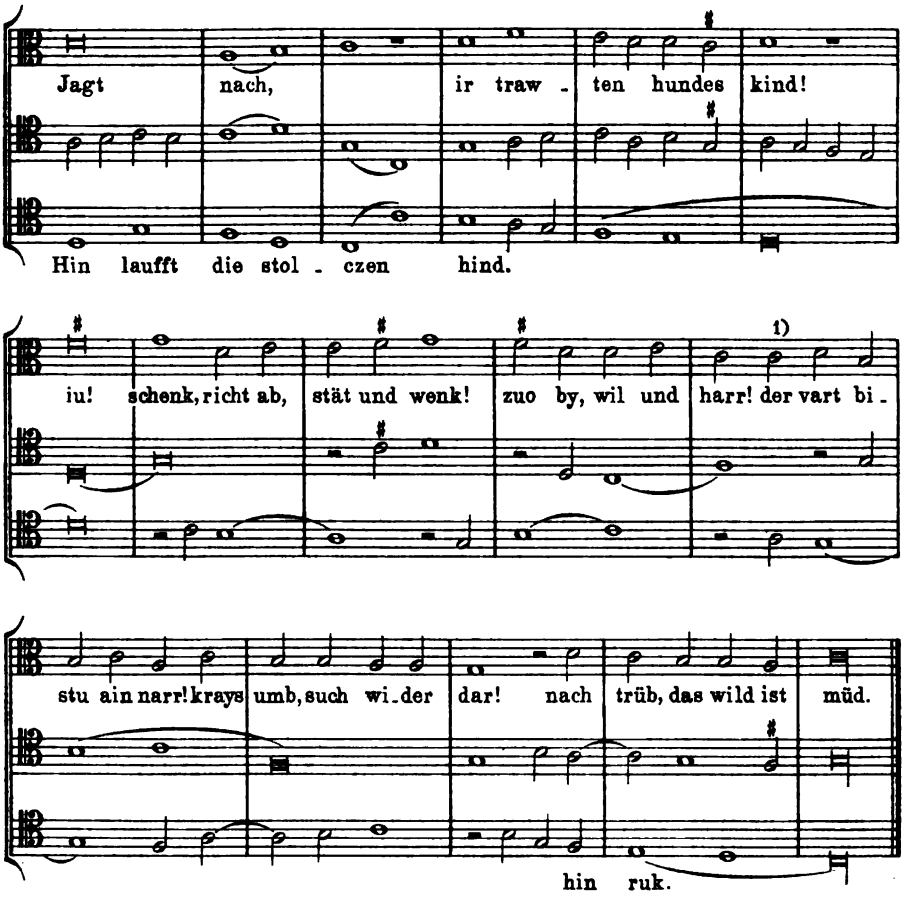
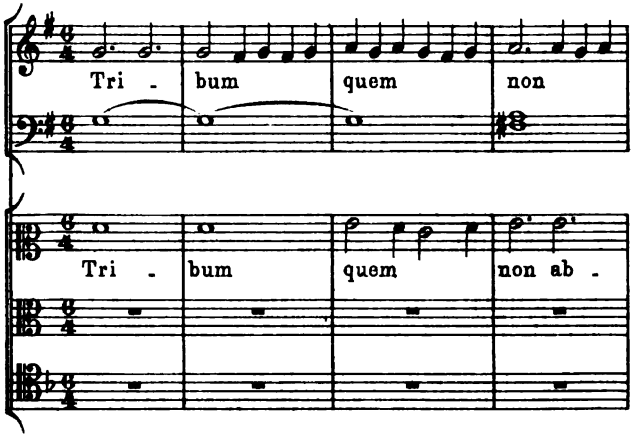


Nr. 78.

Orgel-Tabulatur
London, British Museum
Add. 28550.



Vorlage: Aus dem
«Roman de Fauvel»
Paris, Bibl. Nat. f. fr. 146.

1) Die beiden letzten Noten bilden eine *semibrevis* im Ms.

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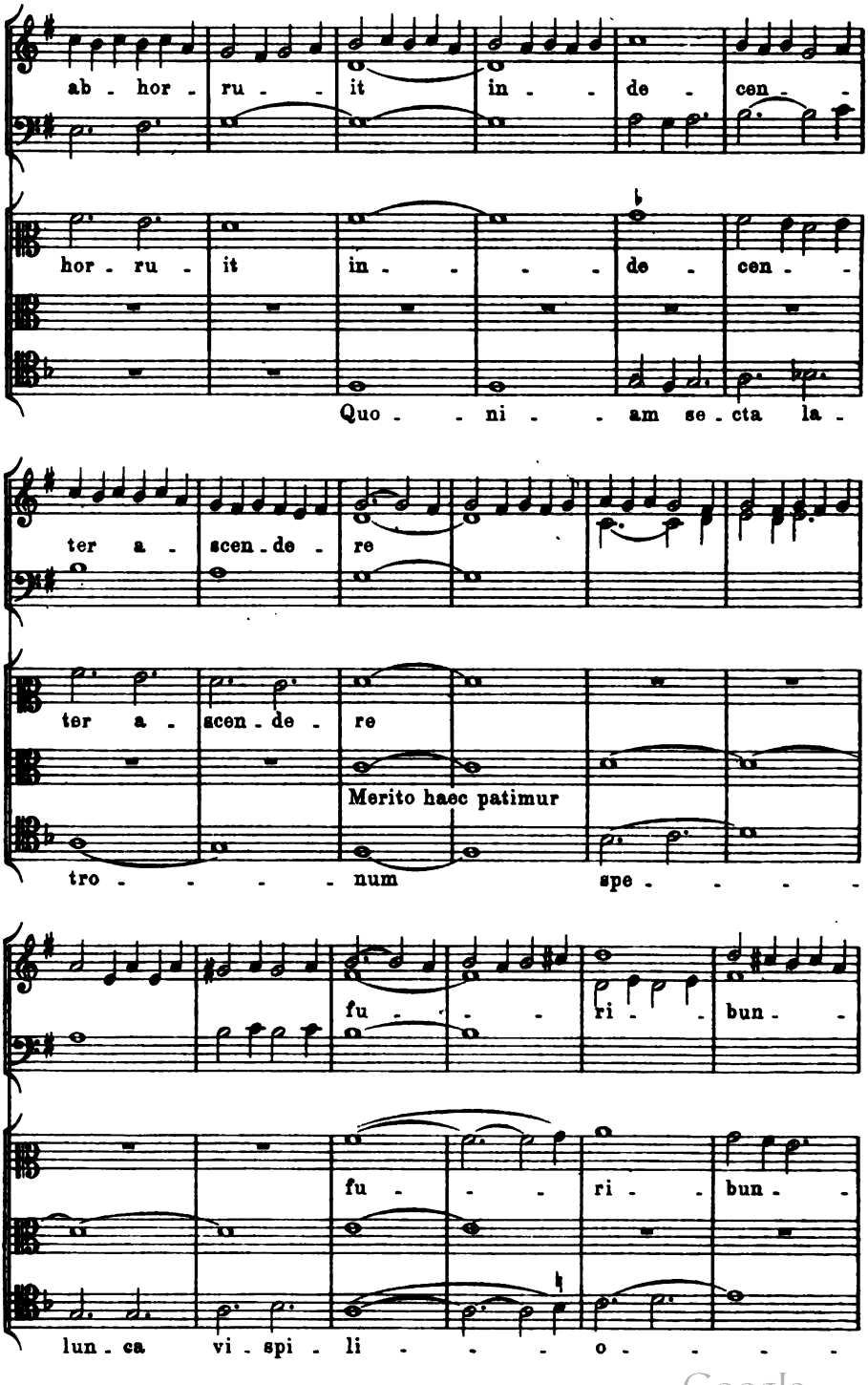

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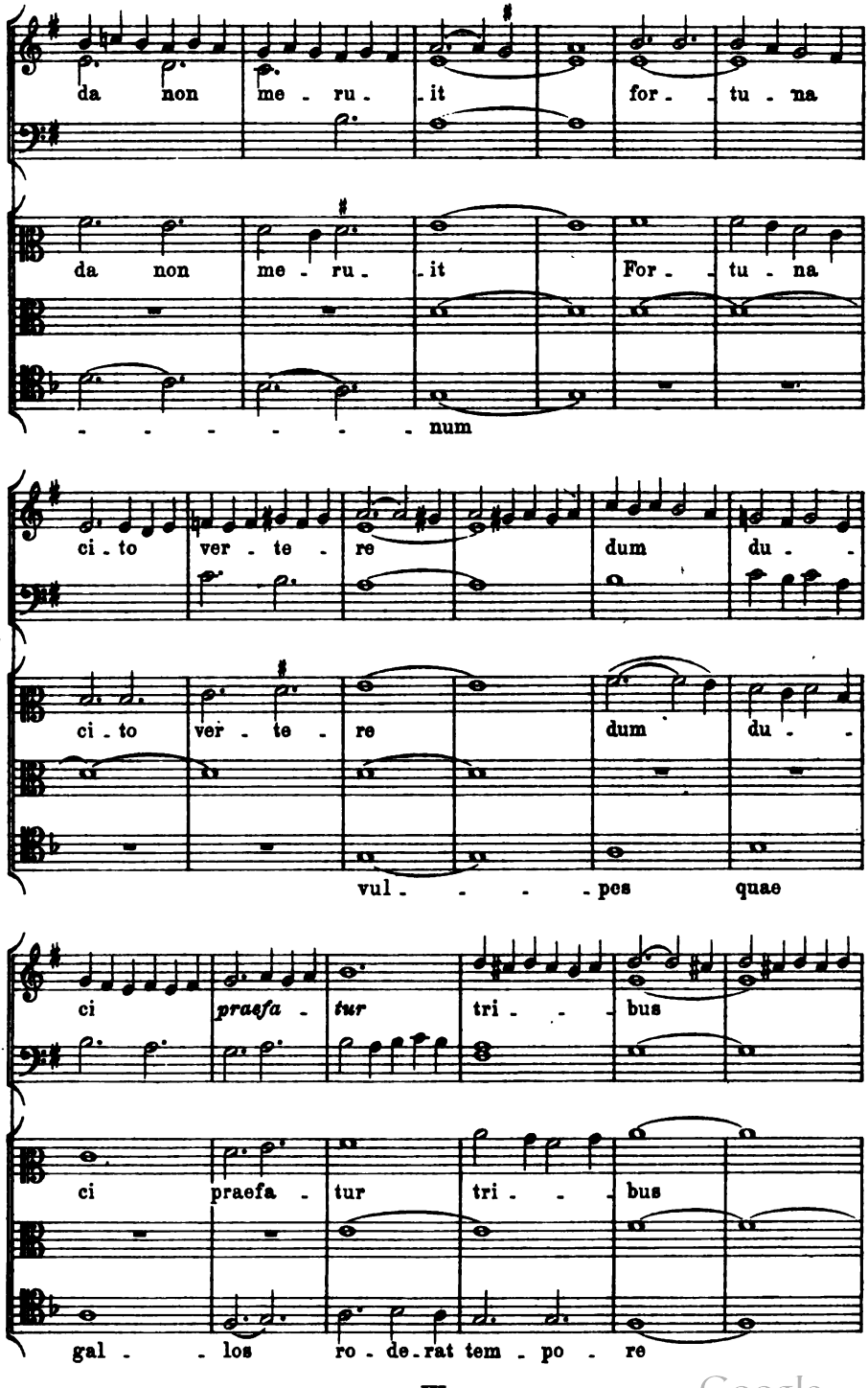

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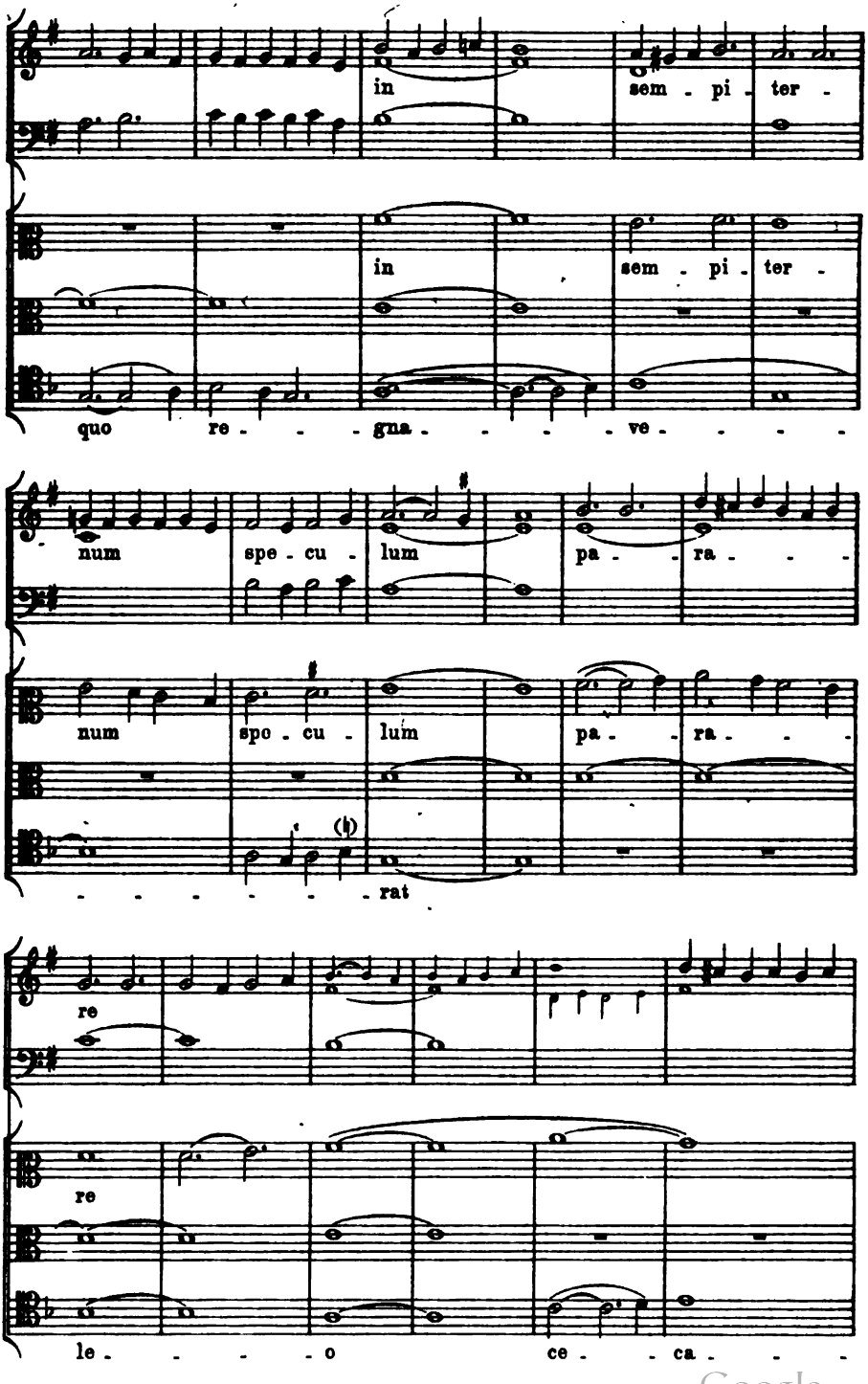

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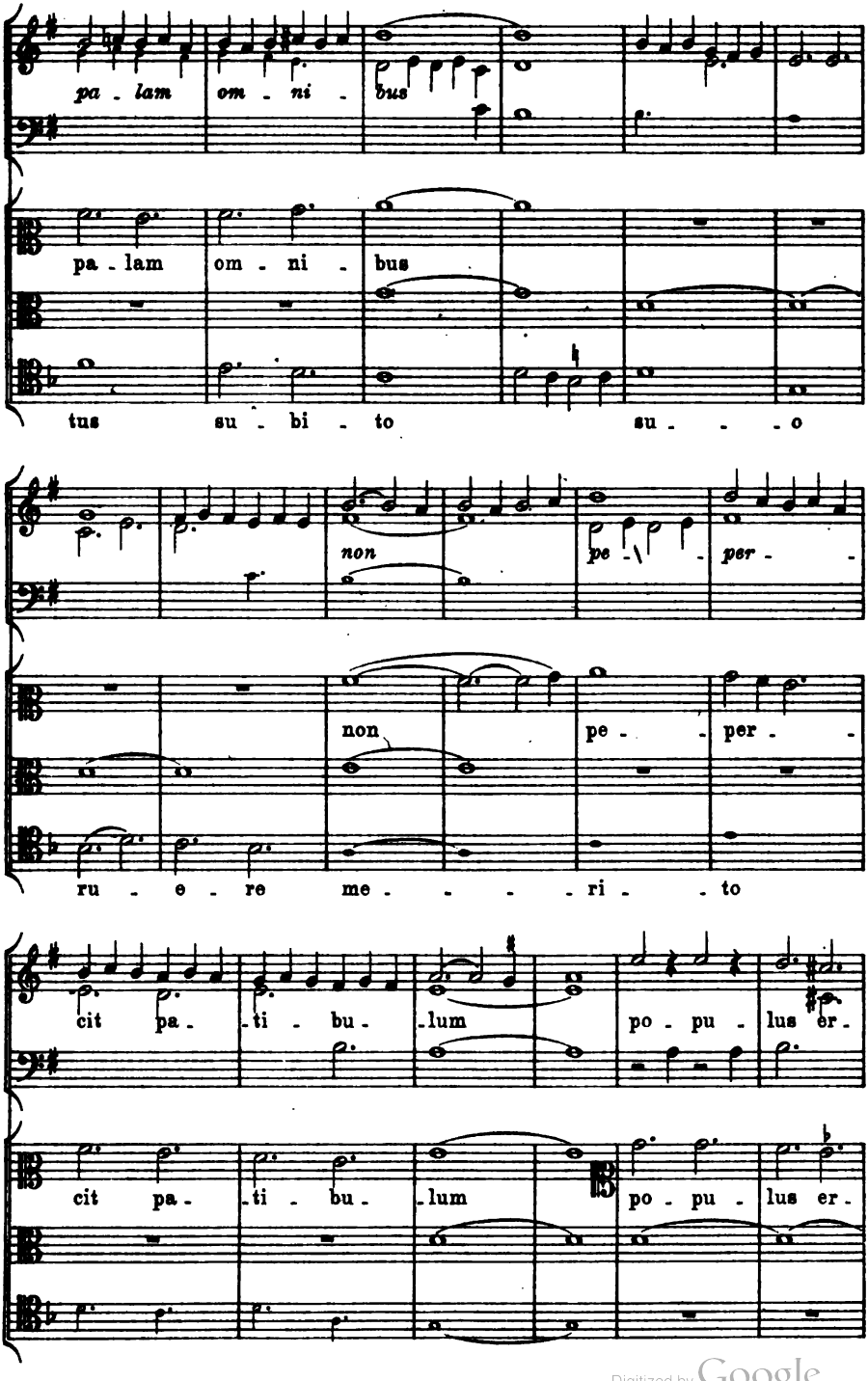

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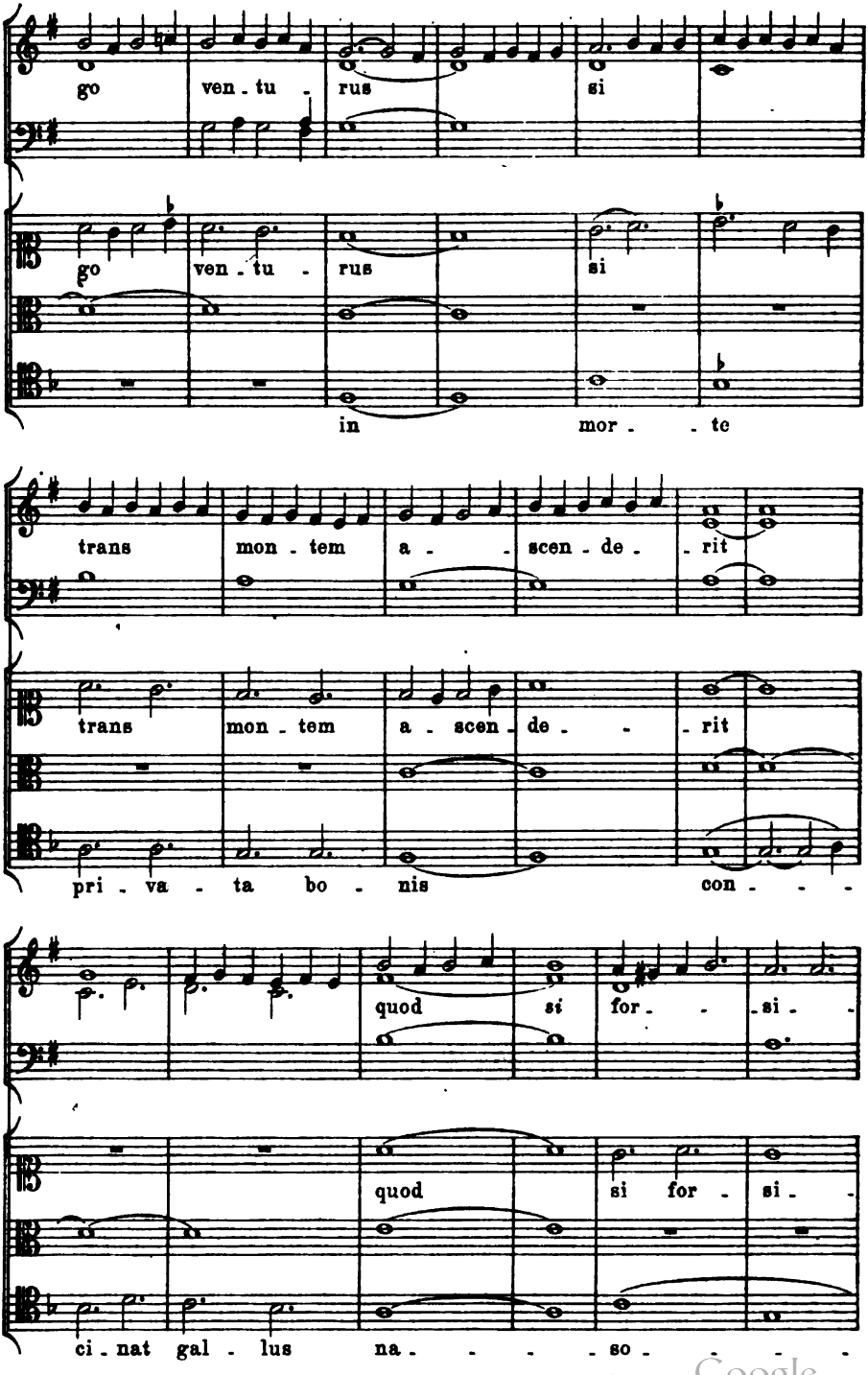

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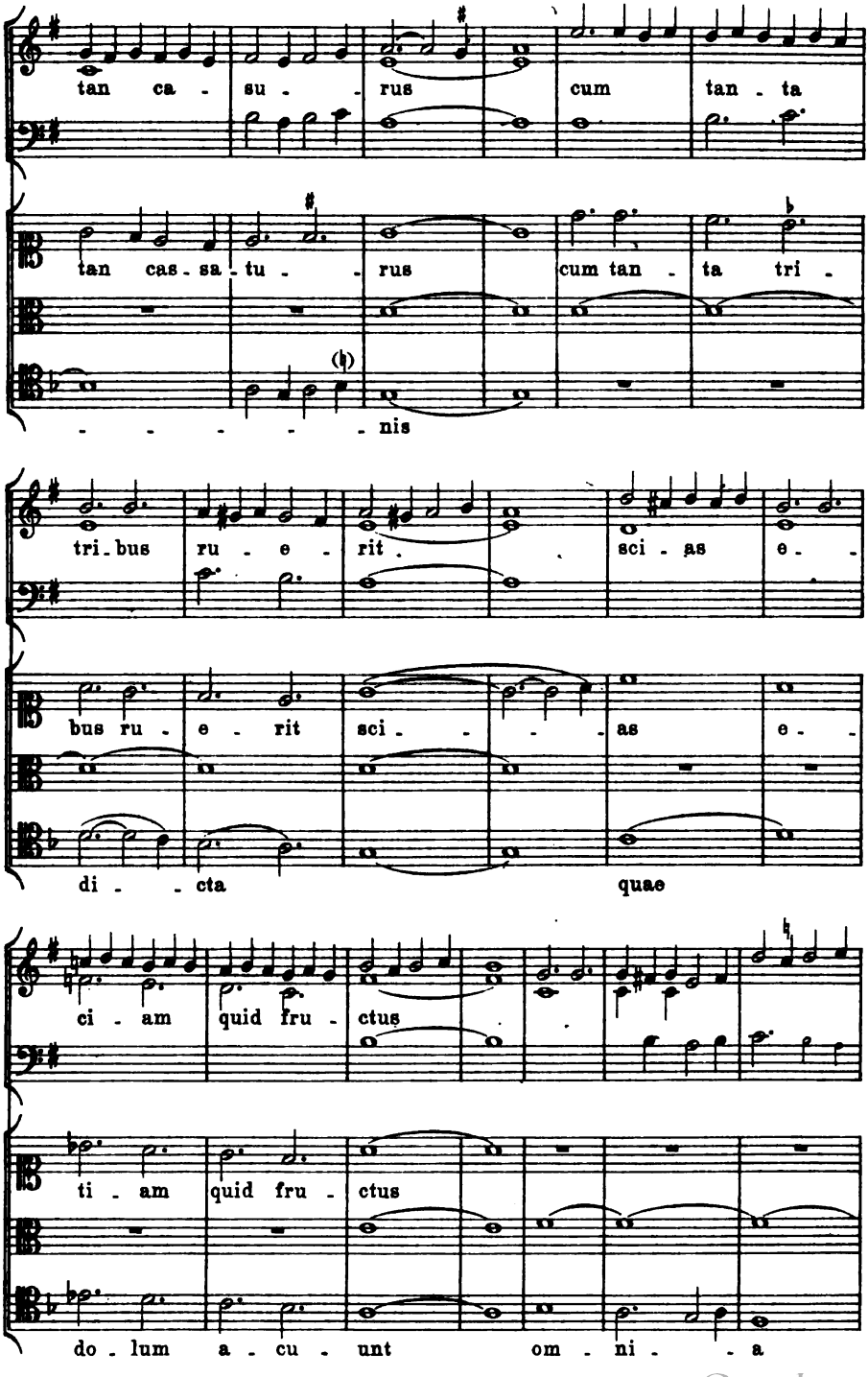

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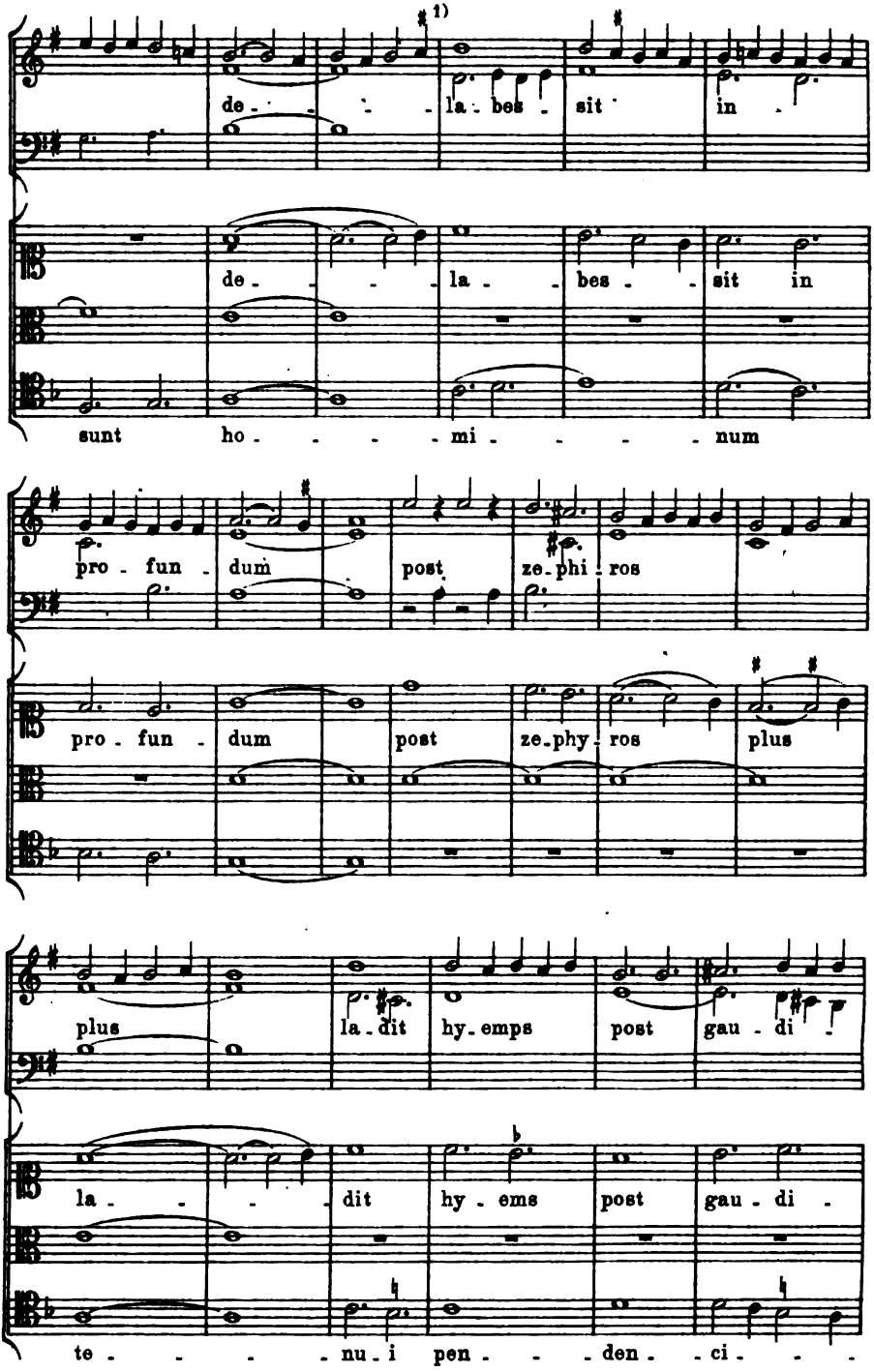

1) Auf das Kreuz ist schon aus dem Umstande zu schließen, daß zwei Takte später die Auflösung im Ms. vorgeschrieben ist.

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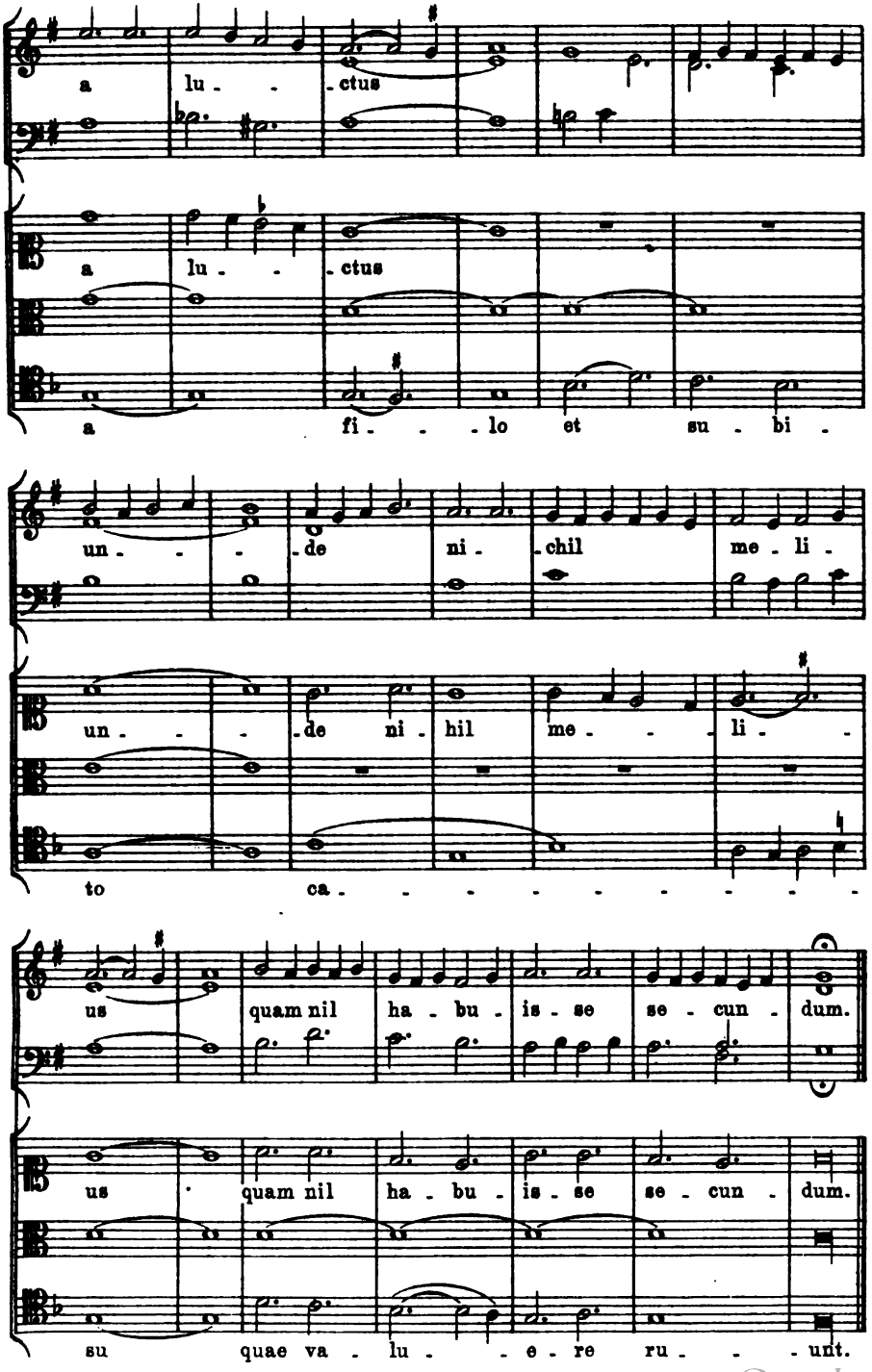

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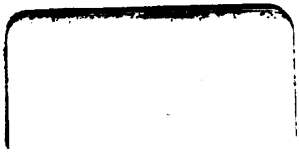

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